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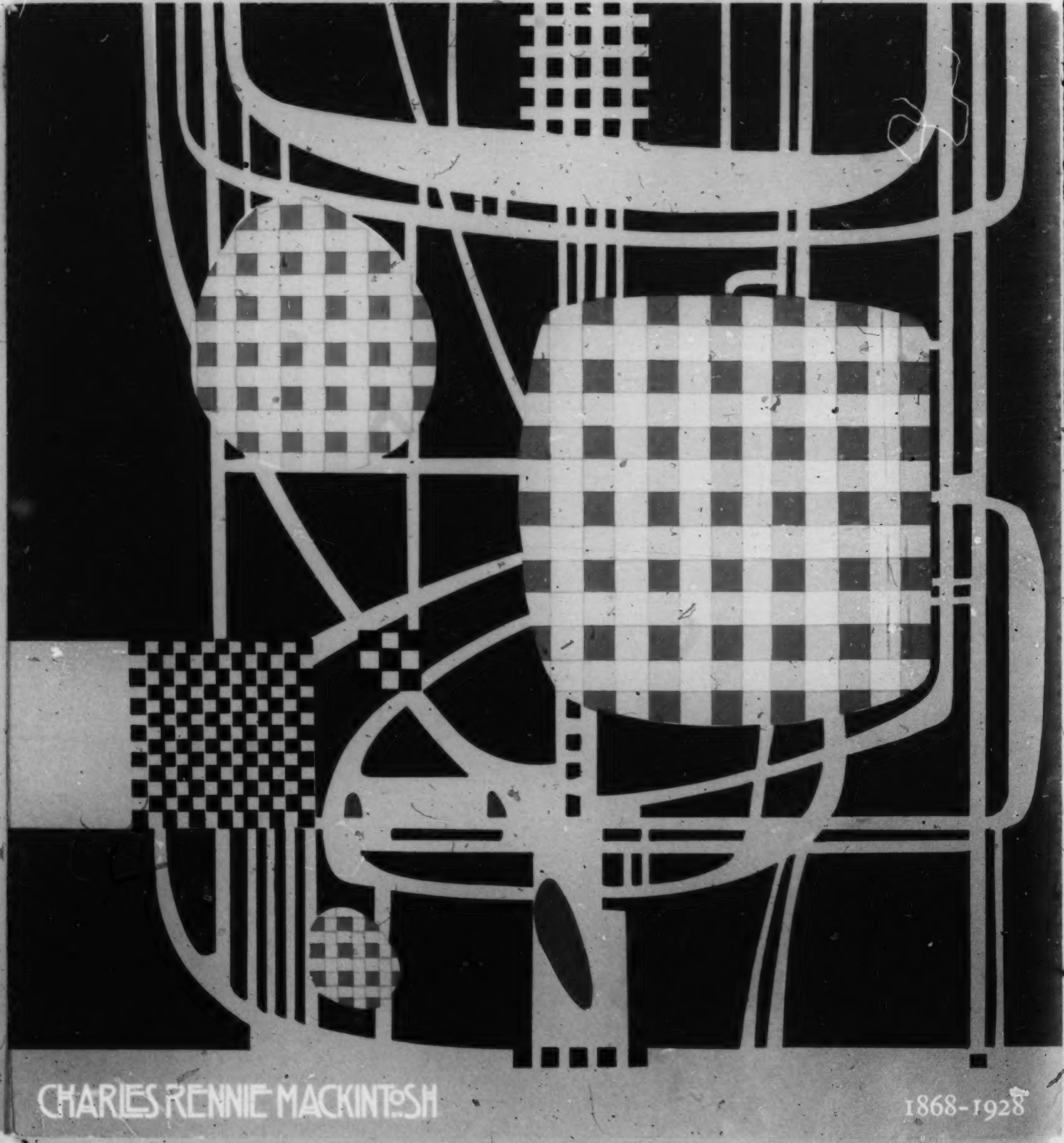
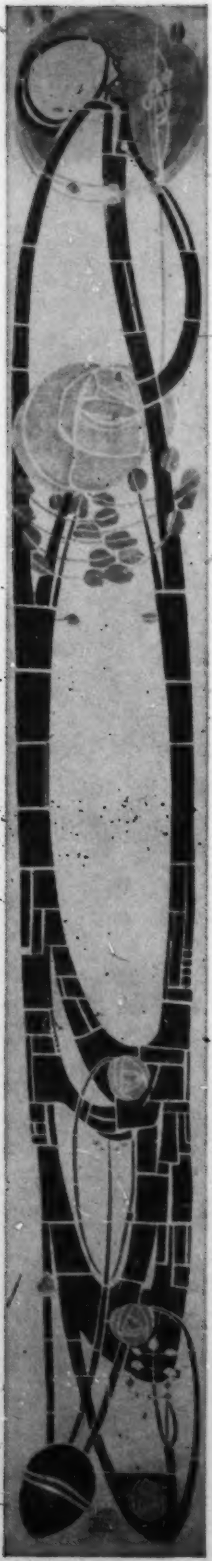


CHARLES RENNIE MACKINTOSH

1868-1928



Victoria and Albert Museum, London S.W.7
30 October - 29 December
Daily (including Sundays) 10 - 5.50
Admission 5/-; Children 2/6 (Season ticket 15/-)

A CENTENARY EXHIBITION

CHARLES RENNIE MACKINTOSH

(1868-1928)

Architecture, Design and Painting

An Exhibition arranged by the
Scottish Arts Council
in association with
the Edinburgh Festival Society

Introduction, notes and catalogue by Andrew McLaren Young

FOREWORD

1968 marks the centenary of the birth of the Scottish architect and designer, Charles Rennie Mackintosh. This exhibition, shown during the Edinburgh Festival at the Royal Scottish Museum and to be shown early next year under the auspices of the British Council in Darmstadt and Zurich, is the largest and probably the most important yet devoted to his work. It offers a comprehensive survey of his career and should help to spread yet further a knowledge of his originality and versatility, and also to place his achievements in their rightful context.

The exacting task of compiling the exhibition has been undertaken by Professor Andrew McLaren Young of the Department of Fine Art of Glasgow University. We are most grateful to him for his work in selecting the many items included in the exhibition. He has not only written an introduction to the catalogue and prepared the catalogue entries, but also, through his detailed knowledge of Mackintosh and his contemporaries, determined the shape and scope of the exhibition as a whole.

Professor McLaren Young himself records his thanks to the great many people who have helped him, in his own introduction to the catalogue. In addition we should like to thank the many lenders (listed in full on page 71) who were prepared to part with works for the longer period required by the London showing.

John Pope-Hennessy *Director, The Victoria and Albert Museum*

Gabriel White *Director of Art, The Arts Council*

INTRODUCTION

In an encouraging letter concerning this exhibition the great architect Mies van der Rohe described Mackintosh as 'a purifier in the field of architecture.' This, in a few words, sums up the major part of his achievement. He was not, and did not pretend to be, a technical innovator; and, although the notes he made for lectures delivered over a period of years show a consistent and developing philosophy, he drew too much and too obviously from other, more literary practitioners to be regarded as a formulator of original architectural theory. Mackintosh's greatness must be seen in what he did—and what he intended to do—rather than in any contributions to the science of building or the literature of architecture. And what he did was enough. It is no exaggeration to say that his greatest achievement, the Glasgow School of Art, is one of those very few buildings without which architectural history would have been different. As Walter Gropius, the other surviving architectural master of Mies van der Rohe's generation (and, remember, this generation is only a few years junior to Mackintosh's), has written of his own formative years, 'I knew his School of Art in Glasgow and liked it very much as the beginning of a breakthrough.'

There is, however, another view of Mackintosh. In the many books on the Art Nouveau that have, during the past few years, been filling the bookshelves of art libraries, he is seen not so much as a pioneer of modern architecture but rather as the 'leading exponent of the distinctive style of Glasgow Art Nouveau.' Any understanding of him must, in one way or another, explain these two different, but not really contradictory views. It must show Mackintosh's contribution to what, from London to Moscow, came to be known as 'the Glasgow style' (although in Glasgow itself it was simply called 'artistic'). But, and more importantly, it must emphasize his rôle in the development of modern architecture. It must, in short, reconcile the *fin-de-siècle* and the prophetically modern aspects of his work.

The 'Glasgow style' comes first. It seems to have been born in April 1893, the date of the first issue of *The Studio*. Jessie Newbery, wife of Francis H. Newbery, head of the Glasgow School of Art and prime inspirer of the young Mackintosh and many others, has written of *The Studio's* influence, calling special attention to the drawings of Aubrey Beardsley (illustrated in the first number; see Nos. 41 and 42 in this exhibition), the architecture and decoration of

C. F. A. Voysey (also in the first number and frequently in succeeding ones; see Nos. 47-49), and—more exotically, but with perhaps even greater impact—the drawing, *The Three Brides* (No. 43), a blend of oriental and western mysticism by the Dutch-Indonesian artist Jan Toorop, which was reproduced with accompanying text in the sixth number.

Mrs Newbery suggested that these were the main influences on Mackintosh; and so up to a point they were. But their effect on the work of his closest friends, Herbert MacNair and the sisters Margaret and Frances Macdonald (who, with Mackintosh, were the central figures of the Glasgow movement) was greater and more immediate. Within a few months of seeing the reproduction of Toorop's drawing, Margaret and Frances Macdonald had put simplified derivatives from it to social use, as invitation cards for a School of Art 'At Home' (Nos. 55 and 56); and over the next few years the elongated figures, the stylised gestures and the coiling hair of the Dutch artist were adapted by MacNair and the Macdonald sisters for a succession of decorative designs on paper and vellum and in metal.

Mackintosh himself was less thorough-going in committing himself to the morbidity that had, half-derisively and half-affectionately, won for his Glasgow circle the sobriquet, 'the Spook School'. His designs for an invitation card (No. 54), albeit a year earlier than those of the Macdonald sisters, had incorporated two of the sibyls from Michelangelo's Sistine Ceiling; and in even his most 'Glasgow-style' designs, the decorations for Miss Cranston's Buchanan Street tearooms (No. 81) there is a monumentality completely absent from the work of his friends and, indeed, from the Art Nouveau generally. This calm, this almost classical detachment, may be partly temperamental. It is also surely the consequence of a wholly orthodox education as an architect.

To appreciate Mackintosh's contribution as an artist it is important to remember that his architectural training was carried out in a city where classical standards still prevailed and the Gothic Revival had been tenaciously resisted; that his first major success was with a competition design for a kind of Renaissance town hall (No. 103); that he was a serious and informed student of the architecture of the past—the formal architecture of Italy and the traditional architecture of the English village and the Scottish burgh. He shared the world of the 'Spook School' and sometimes employed its motifs; and, as an instinctive rebel against the worthy classicism which in Glasgow was becoming self-satisfied and arid, he preferred and sought out the medieval—the romantically medieval. But, in order to receive commissions as an architect, he had to be a not too outrageous member of a profession that was eminently respectable. Like all young architects he had to work through office hours at unexciting as well as inspiring tasks.

The thing that distinguishes him from his Glasgow contemporaries—advanced and conformist—is, of course, his genius. The epoch-making Glasgow School of Art (Nos. 114-128) can be looked at as the product of his orthodox lessons as an architect and his quite personal experiments as an Art-Nouveau designer. This first really modern building of what is called the Modern Movement is far in advance of anything then realized by an almost exact contemporary, Frank Lloyd Wright. In its time only Tony Garnier's projected Cité Industrielle, 1901-04, employs the simplified architectural language of the twentieth century so lucidly. Yet, when one looks for it, there is much that is traditional: not the standardized traditional classical and Gothic as it was taught to young architects, but the rougher tradition of the Scottish vernacular.

The dozen or so years between the design of the School of Art in 1896 and the completion of its final phase in 1909 were of abounding fertility. Houses, tea-rooms, a church, a school, and several domestic interiors (including two for himself and another in Vienna for his admirers the Wärndorfers) were designed and built. In most of them everything, from enclosing walls to light fittings, was by Mackintosh or by Margaret Macdonald (who had become his wife). There might have been yet more; for three competition designs—for the Glasgow International Exhibition of 1901 (Nos. 134-137), for a 'Haus eines Kunstfreundes' (Nos. 147-8) and for Liverpool Anglican Cathedral (Nos 157-8) all received acclamation but no first prizes.

These were also years of exhibitions. Mackintosh's work was shown throughout Europe, most substantially in Vienna in 1900 and Turin in 1902, but also in Budapest, Munich, Dresden, Venice and Moscow. Everywhere (except in London where the Glasgow contribution to the 1896 Arts and Crafts exhibition aroused more hostility than praise) there was interest and excitement. The gifted Austrian architect, Josef

Hoffmann, became his friend and learnt much from him. So, less directly, did many others, including Olbrich, Behrens and the Dutch artists of De Stijl—even (dare one breathe it) Frank Lloyd Wright.

In an age when architecture was, in one form or another, a matter of eclecticism and period revival Mackintosh presented a fresh system of values. He did not reject the need for decoration, for this would have meant the rejection of the things that had stimulated him in his formative years. But for him decoration was new clothing for new ideas: new ideas, on the rôle of function and the geometry of architectural space. It is in the practical expression of them that his artistic reputation will ultimately rest.

An exhibition which sets out to show the work and trace the career of an architect is, by its nature, an impossibility. The chief exhibits, the buildings, are absent and can only be shown through preliminary designs and photographs. Some architects have come to the aid of three-dimensional display by making, or supervising the making of, accurate models. Mackintosh never did this; and, even if he had, his method of letting his buildings grow organically, and altering this detail and that detail in the process of construction, would have given any model he made the interest of a preparatory study not that of an accurate record. (The models in this exhibition, made comparatively recently, are therefore in a sense comments on the exhibition rather than integral parts of it.)

If this train of argument had been carried to its end there would have been no exhibition at all—a somewhat ludicrous conclusion to logical thinking. There are, however, many successful precedents for one-man architectural exhibitions which have all overcome the same basic problem. Where Mackintosh is concerned, moreover, there were other encouraging reasons for going on. He was himself a great exhibition designer. The photographs of the Scottish section at the 1900 Secession exhibition in Vienna and, even more impressively, at Turin in 1902 show exhibition display of a standard which, arguably, has never been surpassed. It was through these two exhibitions and others as far afield as Moscow (and the literature they engendered) that Mackintosh's international reputation was made. There is, therefore, no absurdity in attempting in 1968 what Mackintosh himself so triumphantly accomplished in the early years of the century.

If Mackintosh's exteriors cannot be brought to exhibition—unless the outer side of one window (No. 249) be described as such—it is possible to convey some idea of what his interiors were like; and, as his mature buildings were all conceived from the inside outwards, there is therefore more than an implication of the total result. A large section of the exhibition has been devoted to the showing of these interiors ranging from about 1900 when Windyhill was being built until 1917 when Mackintosh's last important architectural undertaking was completed.

It must be emphasized that these interiors can only be re-creations, not reconstructions. In the first place the material for the total presentation of any one room is not—and, without unreasonable demands on owners, could not be—available. But, even if it were, the conditions of an exhibition, where a four-sided room would have to be displayed in a three-sided bay, would rule out the possibility of making feature-by-feature replicas. What has been attempted, therefore, has been to convey something of the character and the atmosphere of the domestic interiors and the tearooms designed by Mackintosh at different periods of his career.

These re-creations—and as wide as possible a selection of architectural drawings, plans and photographs—constitute the major part of the exhibition. But the other side of Mackintosh, the Art-Nouveau artist whose gently undulating verticality comes as a restrained counterpart to the whiplash forms of the Continent, must also be shown. Here he could not be treated in isolation. In his early years he worked so closely with the Macdonald sisters and with Herbert MacNair that any selection which excluded three members of the group affectionately nicknamed 'the Four', would be incomplete and misleading. It also seemed a good idea to show with this part of the exhibition (which begins by showing the young Mackintosh seeking his way as an artist) something of the influences, most notably Toorop's *The Three Brides*, that made a decisive impact on the Glasgow style.

The exhibition is rounded off at each end by some representation of Mackintosh's more peripheral activities as an artist: the architectural jottings of his early years; and the fabric designs and watercolours made mostly when he had ceased to practise as an architect. But were these really peripheral? As the exhibition shows shows there are several examples of features from buildings sketched in Scotland, Somerset and Italy providing ideas for Mackintosh's own designs; and the highly individual fabric designs made before and after 1920 follow naturally from the decorative features of the School of Art Library, the later parts of the Ingram Street tearooms and the stencilled patterns for the Bassett-Lowke house. Running through all, as a kind of continuum, are flower studies, made in years of happiness and disappointment from a schoolboy drawing of daffodils of 1887 to one of pine cones at St Louis two years before his death.

The idea of this exhibition goes back to 1963 when, during the Earl of Harewood's artistic directorship, it was commissioned for the Edinburgh Festival. It was intended for 1965, but difficulties of accommodation resulted in its postponement and it was eventually decided that it would best be kept for the centenary year of Mackintosh's birth. I have been involved with it from the beginning; and both because it was so long coming into being and because of its complicated character there have been a great many people whose encouragement and help I wish to acknowledge. First, Lord Harewood himself and his successor Peter Diamand; and their successive assistants Michael Whewell, Alexander Schouvaloff and William Thomley. Also involved from the start were Gabriel White of the Arts Council and Hugh Wakefield and Elizabeth Aslin of the Victoria and Albert Museum where, it was always planned, the exhibition should go after its Edinburgh showing; all—and particularly Elizabeth Aslin, whose wide range of knowledge of Mackintosh's era has been put freely at my disposal—have remained with the exhibition throughout and given help when help was needed.

When the first rough ideas for the exhibition were formulated I showed them to my old friend Thomas Howarth whose pioneer study of Mackintosh must always be the basis upon which any subsequent work is done. He has been generous with his advice and helpful with his suggestions, and I am very happy that he has allowed a token representation of his own Mackintosh collection to make the journey from Toronto. An almost disintegrating copy of his *Charles Rennie Mackintosh and the Modern Movement* testifies yet further to my indebtedness. If, on occasion, I have disagreed with him or let the same evidence lead me to different conclusions, it has been the disagreement of colleagues not rivals. I should state, however, that it has not been possible for Professor Howarth to read the text of this catalogue, and he can therefore be held in no way responsible for its errors.

One of the greatest tributes that can be paid to an artist is an almost missionary zeal on the part of the possessors of his works. In the case of Mackintosh this has been overwhelming. Owners, who have been put to much inconvenience by depriving themselves of works that hang on their walls or articles of furniture which are in everyday use, have with hardly any exception become, as it were, part of the team responsible for the exhibition. All are listed on p. 71. It is particularly gratifying that they include relations of Mackintosh and his wife and of his patrons and friends, the Newberys, the Davidsons, the Blackies and Mrs Bassett-Lowke. Two other private lenders must be specially thanked: Campbell Lawson, the fortunate inhabitant of the Hill House, and James Meldrum whose father was secretary of the Mackintosh Memorial Exhibition of 1933. Sir Hugh Fraser, whose House of Fraser shop, Dalys, contains the surviving portions of the Willow Tearooms, has permitted most of the movable features from the former Room de Luxe to be borrowed; the Corporation of Glasgow has done the same for the Chinese Room of the Ingram Street Tearooms, and the Governors of the Northampton High School for Girls and the K. Ward Publicity Co. have allowed the removal of the lattice screen from 78 Derngate. Considerably more than half the exhibits come from two sources, the Glasgow School of Art and the University of Glasgow Mackintosh Collection. Very special thanks are therefore due to the Governors of the School and to the University Court without whose willing co-operation there could have been no exhibition at all.

As the person who selected the exhibits and wrote the catalogue I find I have so many others to thank that, no matter how brief I try to make it, the list is a long one. The designers of the exhibition, Henry Hellier (Head of the Department of Interior Design in Mackintosh's own Glasgow School of Art) and Jack Lindsay (of Keppie, Henderson & Partners, the successors to Mackintosh's former firm), have done everything I have asked of them, no matter how difficult, and thought of many other, better things to do on their own account; Gordon Huntly who designed the catalogue has accepted with tolerance all my non-professional suggestions and, whenever possible, made sense of them; Averil McIlwraith has assisted me in practically everything and performed the most prodigious technical tasks (see No. 277); Ian Macdonald, who is himself responsible for a useful Mackintosh publication, in addition to translating Mackintosh's original stencils into an authentic and reborn Mackintosh scheme of decoration (see No. 250), has given general service with even the most menial tasks; Murray Grigor, whose Mackintosh film has been produced concurrently with the exhibition, has shared all his ideas with me and been a good listener to, and critic of, mine; Dorothy Bosomworth, who volunteered to help, has been a willing and thorough research assistant; my Glasgow University colleagues Dennis Farr and Robin Spencer have given much of their time to unearthing information for the catalogue and reading the text with critical eyes; in the Glasgow Art Gallery Alasdair Auld and Anne Donald have been prompt and accurate with answers to all questions; and at the Glasgow School of Art the helpfulness and trustfulness of its Director, H. Jefferson Barnes, and its Librarian, Robin Rennie, have made my constant badgering of them seem less intolerable.

Help and advice from abroad have been no less freely given. In Basle, Werner Blaser has been a regular correspondent; in Brussels, Mme. F.-C. Legrand has enabled me to trace a particularly desired exhibit; at Harvard University, Eduard Sekler gave thoughtful attention to a problem put to him; and in New York, James J. Sweeney has interested himself in the exhibition in a variety of ways.

Technical tasks have been performed in a manner quite out of the ordinary by the exhibition fitters Messrs Donald Grant in Edinburgh; by the firm for which Mackintosh himself had designed furniture, Messrs Guthrie & Wells of Glasgow; by Mr Hector Grant and Mr Brian McKerracher of the technical staff of the Glasgow University Art Collections; and by Mr Robert Cowper and Mrs Grace Watson of the photographic section of the University's Department of Fine Art.

A very generous material contribution has been made by the Hamlyn Group, whose company, Country Life, has published Robert Macleod's new book on Mackintosh; this has taken the form of the gift of ten of the enlarged photographs which constitute a necessary feature of the exhibition. Messrs Annan's of Glasgow have allowed us to make use of their original photographs taken when Mackintosh's buildings were new; and the National Monuments Record have done the same with prints from negatives taken by Messrs Bedford Lemere.

I have saved two acknowledgements for the end. I should very much have liked to have had a few introductory words from one or other of those giants of twentieth-century architecture, Walter Gropius and Mies van der Rohe. Both remembered Mackintosh's impact but reminded me that, for them, this was long ago. So warm, however, were their replies that I hope they will forgive me for extracting a few words for each to quote in this catalogue. An ounce of this kind of tribute outweighs tons of the usual material in exhibition catalogues.

Charles Rennie Mackintosh (or, as the name was originally spelt, McIntosh) was born a street or two away from Glasgow Cathedral. His father, William McIntosh, a police superintendent, was of Highland descent; his mother, Margaret Rennie, was a Lowlander from Ayr. He went to Reid's School and Alan Glen's School, Glasgow, and in 1884 was apprenticed to the architect, John Hutchison. On completing his apprenticeship in 1889 he entered the bigger and more important firm of Honeyman and Keppie as a draughtsman. During his apprenticeship and for a few years after 1889 he won prizes in a number of local and national architectural students' competitions. The most important of these was the Glasgow Institute of Architects' Alexander Thomson travelling scholarship which enabled him to make a visit to Italy, France and Belgium in 1891.

At Honeyman and Keppie's he struck up a friendship with a fellow draughtsman, J. Herbert MacNair, and both attended evening classes at the Glasgow School of Art. The Head of the School was an Englishman, Francis H. Newbery, whose infectious enthusiasm kept the school busy with all kinds of activity. Two fellow students were Margaret and Frances Macdonald; and Newbery, sensing affinities between their interests and those of Mackintosh and MacNair, brought them all together. 'The Four' turned their hands with equal facility to watercolours, designs, book-illustration, posters, leaded glass, beaten metal work, and furniture. They developed recognizedly distinct Art-Nouveau characteristics which came to be known as the 'Glasgow Style' when their work was exhibited in London and abroad.

In the same period, the 1890s, Mackintosh was making his way as an architect. At first his work was, officially at any rate, the joint production of Honeyman and Keppie, but when, in 1896, his design for a new Glasgow School of Art building won a competition, there could be little doubt about its authorship. The School of Art, of which the eastern half was erected in 1897-9 is his most famous building, a landmark in modern architecture.

In 1896 'The Four' and a number of other Glasgow designers exhibited at the London Arts and Crafts exhibition where, among those of influence, their work met with marked distaste. Elsewhere, however, there was more approval and a display at Liège at about the same time was much more favourably received. In 1897 Gleeson White, the only London critic to admire them, wrote an important series of articles in *The Studio*.

In 1900 Mackintosh married Margaret Macdonald (MacNair and Frances Macdonald had been married in the previous year). In the same year the Glasgow group had great success at the Vienna Secession, which was repeated two years later at the Turin International exhibition. Articles on Mackintosh began to appear in a number of German and Italian periodicals and his work became well-known on the Continent. In Vienna he was commissioned to equip and furnish a music room for Fritz Wärndorfer, a cultivated patron of the arts.

After the design for the School of Art, Mackintosh's next Glasgow commission was for Queen's Cross Church, 1897-9. In 1897 he also collaborated on the decoration of Miss Cranston's Buchanan and Argyle Street tearooms (for which he made additions in 1905). Commissions from Miss Cranston continued with the Willow Tearooms, 1904; and the Ingram Street tearooms which grew, a room at a time, from 1901 to about 1912. The first of his medium-sized private houses was Windyhill, Kilmacolm, 1899-1900, and this was followed by the Hill House, Helensburgh, 1902-03. Other work included the *Daily Record* Building, 1901, Scotland Street School, 1904-06, interiors for his own flat, 1900, and the house he moved to in 1906. In 1904 he became a partner of Honeyman and Keppie.

The second part of the School of Art was completed in 1909. This, containing some of his most impressive work, was to be his last major commission in Glasgow. Either he had grown too advanced for Glasgow or Glasgow had become too cautious for him. In 1914, feeling the forces of architectural conformity ranged against him, he resigned his partnership and, shortly after, left Glasgow for good.

From 1916 to 1923 he lived in Chelsea but, apart from one interesting commission for W. J. Bassett-Lowke in Northampton, 1916-17, he produced virtually no more architecture. At the end of the first world war he designed textiles, and, in his last years, turned increasingly to painting landscape watercolours. In 1923 he and his wife moved to Port Vendres on the French side of the Pyrenees, remaining there until 1927 when his health brought him back to England. He died in 1928 of cancer of the tongue.

Mackintosh's widow, Margaret, who was born at Newcastle-under-Lyme in 1865, outlived her husband. She died in Chelsea in 1933. Her sister Frances lived from 1874 to 1921. The dates of the other member of the 'Four', Mackintosh's friend and contemporary and Frances's husband, Herbert MacNair, are uncertain; he was, however, still living in 1944 when Thomas Howarth met him.

BIBLIOGRAPHICAL NOTES

Any Mackintosh bibliography must be largely a matter of Thomas Howarth's *Charles Rennie Mackintosh and the Modern Movement*, 1952. This is now out of print but a new edition is on its way. On pp 309 to 314 he provides such a full list of all the relevant writings on Mackintosh that there is very little that can be added to it. Over the period he covers, two useful additions may, however, be mentioned here. In the Italian periodical *Arte Italiana Decorativa ed Industriale*, XI, 1902, pp.61-8 and pls.45-6, the Scottish Section at the Turin exhibition is illustrated profusely. A year later the Russian journal, *Mir Iskusstva*, 1903, no.3, had a section (pp 97-120) devoted to an exhibition of modern architecture and design arranged by Diaghilev, and on p 117 there is an illustration of Mackintosh's exhibition stand. (This, incidentally, enables a correction to be made to Howarth's chronological notes which, with reservation, put the Moscow exhibition as 1913.)

As Howarth's bibliography shows—and as the references in this catalogue bear out—nearly all the important early literature on Mackintosh belongs to the seven or eight years following Gleeson White's very important articles, 'Some Glasgow Designers' in *The Studio* XI, 1897. There were a few more references in *The Studio* and its various year-books, but the most important, and best illustrated articles were in the German periodicals, *Dekorative Kunst* and *Deutsche Kunst und Dekoration*. About 1906 everything seems to come to a stop. During the rest of Mackintosh's lifetime very little of importance was published; and, surprisingly, the second phase of the Glasgow School of Art was, in its time, completely unrecorded.

Between the early publications and Howarth's book there was scarcely anything original. Howarth mentions E. A. Taylor's article in *The Studio* of June 1933, and perhaps the *Dictionary of National Biography* article by P. Morton Shand (in the 1922-1930 Supplement, published in 1937), who had known Mackintosh, might be added.

Howarth's biography was preceded by a slimmer, but most engaging one, by Nikolaus Pevsner, *Charles R. Mackintosh* in the series 'Architetti del movimento moderno', Milan 1950. Since Howarth, there have been many articles on Mackintosh, and references to him in general works of the art and architecture of his time; of this very little has brought anything new in the way of information or interpretation.

The centenary year of 1968 has, in addition to this exhibition, inspired a book, a small booklet and a number of articles which all, in one way or another, contribute something to our knowledge and understanding. The book, *Charles Rennie Mackintosh* is by Robert Macleod. Its particular value is in the interpretation of Mackintosh's ideas on architecture as revealed by texts of the lectures delivered by him in the 1890s and the early years of this century; but, as a whole, it presents a sane and balanced view; and its publishers, Country Life, have made a beautiful job of its production. The booklet, *Architectural Jottings by Charles Rennie Mackintosh* selected by Andrew McLaren Young and issued by the Glasgow Institute of Architects, reproduces a wide variety of the sketches made by Mackintosh on his almost annual summer excursions over the period 1889 to 1914. Interesting biographical information is contained in articles by Hamish R. Davidson and the late Walter W. Blackie in the *Scottish Art Review* XI, no.4. This issue also publishes an illustration of Mackintosh's watercolour *Cabbages in an Orchard* 1894, and his own accompanying text, a remarkable and revealing *jeu d'esprit* of his early years. The Corporation of Glasgow has provided a helpful map, produced and annotated by Ian Macdonald, of all the Mackintosh buildings in or near the city. The Glasgow School of Art plans to publish two well-illustrated booklets of the furniture and the ironwork in its possession. Lastly, a very detailed article by David Walker on the sources of Mackintosh's architecture (the text of which has been of great value to the author of this catalogue) is to appear in the *Architectural Review*.

NOTES

Unless otherwise stated at the beginning of the relevant catalogue entry, everything is by Mackintosh or made from his design.

Sizes are given with height preceding width; for furniture, objects etc. depth (i.e. front to back) has been added.

Illustrations, in whole or in detail, of about 100 exhibits are in a section of plates. References to them appear at the end of each relevant catalogue entry.

Abbreviations are mostly self-explanatory or can be readily deduced from the context. Those which recur most frequently are:

D.	Dated, date
E.	For the Edinburgh showing only
GSA booklet	*Charles Rennie Mackintosh and the Glasgow School of Art*, with text by D. P. Bliss, 1961
Howarth	Thomas Howarth, *Charles Rennie Mackintosh and the Modern Movement 1952*
Inscr.	Inscribed, inscription
Jottings	*Architectural Jottings by Charles Rennie Mackintosh* (selected by Andrew McLaren Young), Glasgow, 1968
L.	For the London showing only
Macleod	Robert Macleod, *Charles Rennie Mackintosh* 1968
Mem Exh	*Charles Rennie Mackintosh* *Margaret Macdonald Mackintosh* *Memorial Exhibition* McLellan Galleries, Glasgow, 1933
Pevsner	Nikolaus Pevsner, *Charles R. Mackintosh* Milan, 1950
S.	Signed, signature
Saltire	*Exhibition of Work by Charles Rennie Mackintosh* Saltire Society and Arts Council of Great Britain, Edinburgh, 1953

EDUCATION, TRAVEL, THEORY

Drawings, Sketchbooks and Manuscripts

1 **Album with Drawings and Watercolours by Various Hands**

102 pp, 14 with drawings; cloth and leather binding embossed C.R. MCI.; marbled endpapers. Each page, 24·8 × 30 cm (9¾ × 11¾ ins). S. and inscr. on first page, *.Charles R. Mackintosh.|.2 Firpark Terrace.|.Dennistoun.| Sketch Book.*
COLL: By family descent to the present owner, Mackintosh's great-niece.

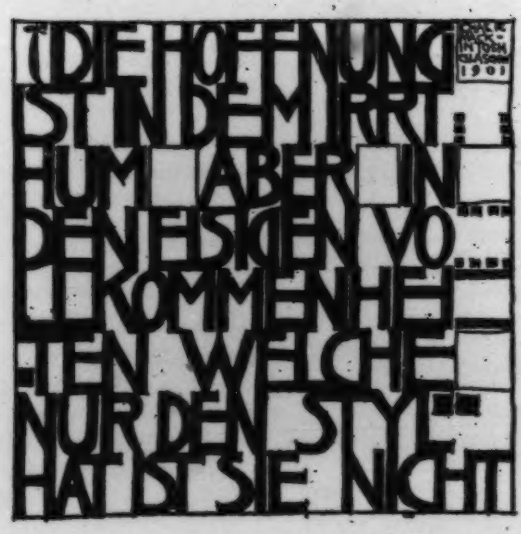
None of the drawings (at least none of the remaining ones, for two appear to have been removed) is by Mackintosh. They are by friends of the family, some of them amateur artists of considerable competence, and range in date from 1886 to 1890. The book is open in order to show two (one moved for the purpose of this exhibition): a design for a fabric signed and dated on the reverse, *Archd. Walker*, *5/4/86*; and watercolour of daffodils, dated *31/5/87*, by Mackintosh's cousin Margery Macintosh (the family appear to be quite casual about the spelling of their surname). The latter makes an interesting comparison with a very early drawing of the same subject by Mackintosh (No. 283).
Lent by Miss Moira Dingwall, Glasgow

2 **Student Sketchbook of Building Constructions**

45 pp, 31 with pencil and watercolour drawings; cover missing. Each page 13·4 × 18·2 cm (5¼ × 7¼ ins).
COLL: This, like most of the Glasgow University loans to the exhibition, formed part of Mackintosh's estate, later passing to his widow Margaret Macdonald Mackintosh. In 1933, the year after her death, the trustees of the estate, one of whom was Mackintosh's old friend and patron, William Davidson, arranged a memorial exhibition in Glasgow. After the exhibition all items not sold or given away as a token for service were placed in store by William Davidson; they remained there until 1945 when Sylvan MacNair, Margaret Macdonald Mackintosh's nephew and residuary legatee, presented them to the University of Glasgow.
LIT: Probably, Howarth, p 5

These are almost certainly the notes that won for Mackintosh the Glasgow Institute of Architects' book prize in 1887—the lettering is very much the same as on his dated drawings of this time. Open at a sketch for a very Glasgow-looking kind of dormer window.
Lent by Glasgow University, Mackintosh Collection

3 **Details of the Old College, Glasgow** (a) Doorway (b) Window



Pencil. Each, 27 × 18·4 cm (10⅝ × 7¼ ins). (a) Inscr., s. and d., *Sketch of Doorway of Old/College. Glasgow/*CRM *Sept 1886*; (b) *Sketch of Window of Old/Glasgow College/* CRM *Nov 13 1886*.
COLL: Acquired in 1933 by William Meldrum who was secretary of the Memorial Exhibition; passed to his son the present owner.

These very mechanical details might well have been prescribed student work during Mackintosh's apprenticeship to John Hutchison.
Lent by James Meldrum, Esq, Glasgow

4 **Details of Glasgow Cathedral** (a) Buttress and pinnacle (b) Memorial stones on wall
Pencil. Each, 27 × 18·4 cm (10⅝ × 7¼ ins). (a) Inscr. and d., *Glasgow Cathedral May 87*; (b) Inscr., s. and d., *Stones on Wall at/Glasgow Cathedral/*CRM (in monogram) *Aug 1887*.
COLL: See No. 3
LIT: Howarth, p 7n

Mackintosh's childhood homes were not far away from Glasgow's medieval cathedral. During his early years he made a great many drawings of it.
Lent by James Meldrum, Esq, Glasgow
Plate 2

5 **Window in Chapter House, Elgin Cathedral**
Pencil and watercolour. 27 × 18·4 cm (10⅝ × 7¼ ins). S., lower right, CRM (in monogram); inscr. and d., lower left, WINDOW IN CHAPTER HOUSE/ELGIN CATHEDRAL/ *1.7.89*.
COLL: See No. 2

Mackintosh made several drawings of Elgin on a visit made in 1889. Another is exhibited here (No. 6); a pencil drawing, including most of the ruins of the cathedral, is repr. in *Jottings*, p 3.
Lent by Glasgow University, Mackintosh Collection

6 **Tomb, Elgin**
Watercolour. 31·8 × 24·1 cm (12½ × 9½ ins). S., lower right, CRM (in monogram); inscr., lower left, OLD TOMB/ ELGIN.
COLL: See No. 2

Done in 1889 at about the same time as No. 5
Lent by Glasgow University, Mackintosh Collection

7 **Window, Spynie, Morayshire**
Watercolour. 25·4 × 17·5 cm (10 × 6⅞ ins). S., lower right, C.R.M. and inscr., lower left, SPYNIE
COLL: See No. 2

Probably done at much the same time as the Elgin Cathedral drawings.
Lent by Glasgow University, Mackintosh Collection

8 **Glasgow Cathedral at Sunset**
Watercolour. 39·4 × 28·3 cm (15½ × 11⅛ ins). S. and d., lower right, CHAS. R. MCINTOSH 1890. A label in Mackintosh's hand, formerly on the back-board, reads, GLASGOW CATHEDRAL/AT SUNSET/PRICE £3. 10./ CHAS. R. MCINTOSH/2 FIRPARK TERRACE/DENNISTOUN.
COLL: Owned during Mackintosh's lifetime by his sister, Miss Nancy Mackintosh; remained in the family some time after her death. Bought by Glasgow University in 1966
EXH: *Mem. Exh.*, 1933 (162; lent by Miss Nancy Mackintosh)

This, a climax to Mackintosh's early drawings of Glasgow Cathedral, is an attempt to interpret rather than record.
Lent by Glasgow University, Mackintosh Collection
Plate 3

9 **Manuscript of a Lecture on Scotch Baronial Architecture**
36 ruled sheets, some written on both sides. Each page, 23·3 × 18·1 cm (9⅛ × 7⅛ ins)
COLL: See No. 2
LIT: Howarth, pp 12, 67, 298; Macleod, pp 24, 26-7

In this paper, read early in 1891 to the Glasgow Architectural Association just before his departure for Italy, Mackintosh argued that a Scottish architect should seek inspiration from the architecture of his own country.
Lent by Glasgow University, Mackintosh Collection

10 **Diary of a Tour in Italy**
110 ruled pp, 50 with notes in pencil; brown leather binding and marbled endpapers. Each page 16·4 × 9·9 cm (6½ × 3⅞ ins). S. and inscr. on first page, *Chas. R. McIntosh/2 Firpark Terrace/Dennistoun/Glasgow*.
COLL: See No. 2
LIT: Howarth, p 9; Macleod, pp 24, 27, 29

Mackintosh won the Alexander Thomson Travelling Scholarship of £60 with a design for *A Public Hall* (No. 103). This diary covers the first part of his travels, from his arrival by sea at Naples on 5th April 1891 until his departure from Milan for Pavia on 7th July. Open at notes on the Vatican and the Pantheon.
Lent by Glasgow University, Mackintosh Collection

11 Sketchbook of a Tour in Italy, France and Belgium

102 pp, 89 with pencil drawings and two additional sheets of drawings pasted in; bound in stiff cover of grained paper on brown board. Each page, 23·1 × 16·2 cm (9⅛ × 6⅜ ins). S. on inside front cover *Charles R. Mackintosh* (an earlier *Charles R. McIntosh* has been scored out).
COLL: Bought in 1930 from Mackintosh's old firm, Keppie, Henderson & Partners, by Professor W. J. Smith; presented by him, 1959
LIT: Howarth, p 10n; *Jottings*, pp 4-10; Macleod, pp 22-5, 27-9

This covers the latter part of Mackintosh's Italian tour of 1891, from 10th June onwards; there are also a few studies on what must have been brief visits to Paris and Antwerp; on later pages there are some preliminary ideas for the Glasgow Art Club and the Glasgow Herald building (see No. 109). The open pages show drawings made at Cremona, of the Cathedral and a brick house.

Lent by Glasgow School of Art

12 The Palazzo Pubblico, Siena

Watercolour. Folded to 36·9 × 16·5 cm (14½ × 6½ ins).
COLL: See No. 1
EXH: *Mem. Exh.*, 1933 (127; as 'Campanile', lent by Miss Nancy Mackintosh)

In his Italian diary (No. 10) Mackintosh writes of sketching the Palazzo Pubblico on 11th May 1891.

Lent by Miss Moira Dingwall, Glasgow
Plate 3

13 Orvieto Cathedral: Part of the North Façade

Pencil and watercolour. 31·8 × 24·2 cm (12½ × 9½ ins). S. and d., lower right, CRM/1891; inscr., lower left, ORVIETO.
COLL: See No. 2

Mackintosh was in Orvieto from 5th to 9th May 1891.

Lent by Glasgow University, Mackintosh Collection

14 A Palace and a Tower in Florence

Pencil. 27·3 × 17·8 cm (10¾ × 7 ins). S. and d., lower right, C.R.M./MAY 1891, and inscr., upper right, A FLORENTINE PALACE, and, lower left, A FLORENTINE TOWER.

On Monday 25th May 1891 Mackintosh notes in his diary that he had made 'jottings in various parts of the town'. This drawing, probably from a sketchbook covering the earlier part of his Italian tour, may be one of them.

Lent by Professor Thomas Howarth, Toronto

15 Detail of Angel and Saints, from a Mosaic in Sant' Apollinare Nuovo, Ravenna

Pencil and watercolour. 43·2 × 34·2 cm (17 × 13½ ins).
COLL: See No. 2

Mackintosh was in Ravenna—'a very picturesque town and well worth visiting'—from 28th to 31st May 1891.

Lent by Glasgow University, Mackintosh Collection
Plate 3

16 Altarpiece in San Zaccaria, Venice

Pencil. 27·3 × 17·8 cm (10¾ × 7 ins). S. and d., lower right, CRM *June 1891*; inscr., upper right, *Alter Piece/S. Zaccaria/Venice.*

Probably from the same sketchbook as No. 14.

Lent by Professor Thomas Howarth, Toronto

17 The Lido, Venice

Watercolour. 11·7 × 34·3 cm (4⅝ × 13½ ins).
COLL: Owned during Mackintosh's lifetime by his sister, Miss Nancy Mackintosh, on whose death it passed to another sister, Mrs Ellen Gibb. Bought by Glasgow University from Mrs Gibb's estate in 1966.
EXH: *Mem. Exh.*, 1933 (115; lent by Miss Nancy Mackintosh)

The somewhat Whistler-style frame, in which this watercolour always seems to have been, is perhaps a recognition by Mackintosh of his Whistlerian treatment of a very Whistlerian subject. Whistler was well known in Glasgow: he was one of the chief influences on the painters of the Glasgow School, the artistic generation immediately preceding Mackintosh's.

Howarth (p 11) tells how one of them, James Guthrie, was the adjudicator for the Glasgow School of Art Students' Club exhibition of 1891. When he looked at some of the drawings sent from Italy by Mackintosh—it is tempting to think that *The Lido* and others in this exhibition were among them—he suggested that Mackintosh's talents were wasted on architecture saying, 'But hang it, Newbery, this man ought to be an artist'.

Lent by Glasgow University, Mackintosh Collection
Plate 3

18 St. Jerome, Milan Cathedral

Pencil and watercolour on cream paper. 31·5 × 23 cm (12⅜ × 9 ins). S. and d., lower right, CRM/JUNE 1891; inscr., upper right, S. GEROLAMO/MILAN/CATHEDRAL.
EXH: Toronto, University School of Architecture, *Work by Charles Rennie Mackintosh*, 1967 (115)

Lent by Professor Thomas Howarth, Toronto

19 **San Michele, Pavia**

Pencil. 13·1 × 18·2 cm (5⅛ × 7⅛ ins). Inscr. *S. Michele/Pavia.*
COLL: See No. 11
LIT: *Jottings*, p. 6

A detached page from the Italian tour sketchbook (No. 11).
Lent by the School of Architecture, University of Strathclyde, Glasgow

20 **Blind Window, Certosa di Pavia**

Pencil and watercolour. Including original mount, 67·5 × 38 cm (26½ × 15 ins). S. and d. on mount, lower right, CRM JULY 1891 and inscr., lower left, CERTOSA DI PAVIA.

One of the largest of the architectural studies made on the Italian tour.
Lent by Glasgow School of Art

21 **Church Tower**

Watercolour. 36·5 × 17·1 cm (14⅜ × 6¾ ins).
COLL: See No. 1
EXH: *Mem. Exh.*, 1933 (129; untitled, lent by Miss Nancy Mackintosh)

The tower, which has not been identified, is perhaps in Lombardy. The watercolour would therefore be a product of the Italian tour of 1891.
Lent by Miss Moira Dingwall, Glasgow

22 **Free Copy of Part of an Indian Carpet**

Pencil and watercolour. 34·2 × 48·5 cm (13½ × 19⅛ ins).
COLL: See No. 2

This appears to be based on a good quality Indian carpet of the seventeenth century—'based on' rather than 'copied', as the animal form is a little exaggerated. Mackintosh could have seen such a carpet at the Victoria and Albert Museum, which would imply a visit to London in about 1890/91 when, on stylistic grounds, this study might be dated.
Lent by Glasgow University, Mackintosh Collection
Plate 3

23 **Manuscript of a Lecture on Elizabethan Architecture**

19 ruled sheets written, in red ink, on one side only. Sixteen pages, 25·9 × 20·3 cm (10¼ × 8 ins), three, 23·3 × 18·1 cm (9⅛ × 7⅛ ins).
COLL: See No. 2

This paper, probably for the Glasgow Architectural Association, dates from the early 1890s.
Lent by Glasgow University, Mackintosh Collection

24 **Manuscript of a Lecture, 'Architecture'**

31 ruled sheets written, mostly in red ink, on one side only. Pp 1-20, 23·3 × 18·1 cm (9⅛ × 7⅛ ins); pp 21-31, 26 × 20·6 cm (10¼ × 8⅛ ins).
COLL: See No. 2
LIT: Howarth, p 16; Macleod, pp 33, 37-8

On the first page Mackintosh has dated the lecture, given to the Glasgow Institute of Architects, February 1893 (Howarth, unaccountably, says 1894). On p 20 Mackintosh after praising a number of modern English architects—Norman Shaw, John Bentley, John Belcher, G. F. Bodley, Leonard Stokes and J. D. Sedding—goes on to make his often-quoted affirmation, 'We must clothe modern ideas with modern dress—adorn our designs with living fancy'.
Lent by Glasgow University, Mackintosh Collection

25 **Sketchbook of a Tour in Gloucestershire and Oxfordshire**

72 pp, 65 with pencil drawings mostly detached and put back in no particular order; grey cloth binding. Each page, 11·5 × 17·8 cm (4½ × 7 ins). S. and inscr. on front cover C R MACKINTOSH (vertically) 140 BATH ST/GLASGOW
COLL: See No. 2
LIT: *British Architect*, XLIV, 1895, p 385; *Jottings*, pp 11, 15-17

Most of the drawings are of buildings but there are a few details of glazing, furniture and ironwork. Three have dates from September 1894. On the open pages there are drawings of Chipping Campden Church, of the inn sign for the George and Dragon, Chipping Campden and details of a wooden shutter and a door bracket.
Lent by Glasgow University, Mackintosh Collection

26 **Tower of Merriot Church, Somerset, and Section of a Window and a Door**

Pencil on two pages of a dismembered sketchbook. Each page, 18·1 × 12·7 cm (7⅛ × 5 ins). Inscr., to right of section, WINDOW AND DOOR, and, above and to left of tower, MERRIOT CHURCH/SOMERSETSHIRE.
COLL: See No. 2
LIT: *British Architect*, XLIV, 1895, repr. pp 388-9 on a double page spread of architectural studies; Howarth, p 177, repr. pl 70; *Jottings*, p 13

Dated drawings made in the area where Dorset, Devon and Somerset converge suggest that this drawing belongs to the same summer excursion of 1895. As Howarth points out this tower would appear to be the inspiration for that of Queen's Cross

Church, Glasgow, 1897 (see No. 130).
Lent by Glasgow University, Mackintosh Collection
Plate 12

27 St. Martin's Church, Wareham, Dorset: South Elevation

Pencil. 12·7 × 18·1 cm (5 × 7⅛ ins). Inscr., lower centre, SOUTH.
COLL: See No. 2
LIT: *British Architect*, XLIV, pp 332-3 on a double page of architectural studies of Wareham.

One of the drawings from a full record of St. Martin's Church; from the same dismembered sketchbook of 1895 as No. 26.
Lent by Glasgow University, Mackintosh Collection
Plate 8

28 Holy Trinity Church Tower and the Rising Sun Inn, Wareham, Dorset

Pencil. 18·1 × 12·7 cm (7⅛ × 5 ins). Inscr., upper right, WAREHAM.
COLL: See No. 2
LIT: *British Architect*, XLIV, 1895, repr. pp 332-3; *Jottings*, p 11

Made at the same time and from the same sketchbook as No. 26.
Lent by Glasgow University, Mackintosh Collection
Plate 10

29 Old House, Lyme Regis

Pencil. 26 × 20·4 cm (10¼ × 8 ins). Inscr., lower right, *Old House/Lyme Regis* and numbered *47*.
COLL: See No. 2

A loose, numbered page from another dismembered sketchbook of at least sixty leaves. Some of the places are the same as those drawn in the 1895 sketchbook which contained Nos. 26-8. These drawings may therefore date from the same trip.
Lent by Glasgow University, Mackintosh Collection

30 A Dorset Cottage

Pencil. 26 × 20·4 cm (10¼ × 8 ins). Inscr., lower right, *a dorset cottage* and numbered *10*.
COLL: See No. 3
LIT: *Jottings*, p. 14 (repr. of upper part of drawing)

From the same sketchbook as No. 29.
Lent by James Meldrum, Esq, Glasgow

31 Sketchbook of Visits to Various Parts of Scotland and a Tour of Kent

76 pp including insides of covers, 50 with pencil drawings; natural linen binding. Each page, 11·5 × 17·6 cm (4½ × 7 ins). Several drawings signed with initials and one more fully, CHAS R MACKINTOSH.
COLL: See No. 2
LIT: *Jottings*, pp 10, 12, 17

The drawings are of architecture, plants, and landscape; and there are five with original designs for Miss Cranston's Buchanan Street Tearoom (see No. 81) and for a fireplace, furniture etc. The sketchbook was used over a period of years: different drawings are dated 1894, 1895, 1896 and 1910. On the two open pages there are drawings of Maybole Castle, Ayrshire, and a hawk, Prestwick, October 1896.
Lent by Glasgow University, Mackintosh Collection

32 Sketchbook of Architecture and Plants in East Anglia and Devon

70 pp including insides of covers, 61 with pencil drawings and one with pencil touched with watercolour; natural linen binding. Each page, 13·4 × 18·5 cm (5¼ × 7¼ ins). One page s. CRM MMM
COLL: See No. 2
LIT: *Jottings*, Front cover, pp 18-20

In addition to the architectural and botanical drawings there are several pages of original designs for furniture and decoration. Dated pages range from 1897 to 1901. The open page is of a stylized tree dated 1900.
Lent by Glasgow University, Mackintosh Collection

33 Sketchbook with Drawings made in Kent, Sussex, Norfolk, Suffolk and Perthshire

104 pp, 55 with pencil drawings—some touched with watercolour; bound to a sheet of cardboard. Each page, 18 × 22 cm (7 × 9 ins). First page s. and inscr., C. R. MACKINTOSH/259 WEST GEORGE ST/GLASGOW, and many of the individual drawings signed CRM MMM
COLL: See No. 2
LIT: *Jottings*, pp 20, 28-32

Most of the drawings are of buildings and architectural details but a few are also botanical. Interspersed with them there are several original designs: for Miss Cranston's tearooms and her own house; for W. J. Bassett-Lowke, and, intriguingly, for a new village and village square near Killearn, Stirlingshire.
Lent by Glasgow University, Mackintosh Collection

34 The Castle, Holy Island, Northumberland Two Drawings

Pencil. Each, 20·3 × 26 cm (8 × 10¼ ins). One inscr. and

d., lower right, THE CASTLE/HOLY ISLAND/JULY 1901.
COLL: See No. 2
LIT: *Jottings*, pp 21-4 (illustrations of one of these drawings and other Holy Island drawings made at the same time)

The dismembered sketchbook from which these drawings have come also contained a number of flower studies (Nos. 288-9). Had they not been so unambiguously dated 1901, more than a year after the completion of the first phase of the Glasgow School of Art, it would have been tempting to suggest that the Holy Island castle was the inspiration for the south façade. Perhaps it was remembered when Mackintosh tackled the second phase in 1907-9.
Lent by Glasgow University, Mackintosh Collection
Plate 8

35 Manuscript of a Lecture, 'Seemliness'

17 ruled sheets written on one side only, 33 × 20·4 cm (13 × 8 ins). First page inscr. in pencil, in a later hand, *Xmas 1902*
COLL: See No. 2
LIT: Howarth, p 302; Macleod, pp 97, 105, 133, 155

On page 9 (displayed) Mackintosh exhorts his listeners—probably fellow architect members of the Glasgow Architectural Association—to preserve their own independence and respect the independence of others.
Lent by Glasgow University, Mackintosh Collection

36 Manuscript Notes for a Criticism of Ruskin's 'Stones of Venice'

6 ruled sheets written in pencil on one side only. Each page, 23·3 × 18·1 cm (9⅛ × 7⅛ ins).
COLL: See No. 2

Mackintosh, as might be expected, was opposed to Ruskin's theory and methods. The exhibited page, page 6, is a good specimen of his opposition.
Lent by Glasgow University, Mackintosh Collection

37 Outhouses, Saxlingham, Norfolk, with a superimposed drawing of a Door Bolt

Pencil. 20·3 × 26 cm (8 × 10¼ ins). Inscr., d. and s., lower right, SAXLINGHAM/AUGUST 1905/M T.
COLL: See No. 2
LIT: *Jottings*, p 25

This, and the next three items in this catalogue, are pages from a very similar—perhaps the same—sketchbook as the Holy Island drawings of 1901 (No. 34).
Lent by Glasgow University, Mackintosh Collection
Plate 9

38 The Manor House, Stophan, Sussex

Pencil. 20·3 × 26 cm (8 × 10¼ ins). Inscr., d. and s., lower left, THE MANOR HOUSE/STOPHAN SUSSEX/NOV 1905./MMM CRM.
COLL: See No. 2
LIT: *Jottings*, p 25

Lent by Glasgow University, Mackintosh Collection

39 Cobbler's Cottage, Holy Island, Northumberland: The Kitchen Ingle; and Sections, Plans and Details

Pencil. 26 × 20·3 cm (10¼ × 8 ins). Inscr., upper left, COBBLERS COTTAGE/HOLY ISLE KITCHEN INGLE; d., AUGUST/1906; s., M/T.
COLL: See No. 2.
LIT: *Jottings*, pp 2, 26

In this, as in many other later studies of architecture, Mackintosh has combined elevations, plans, sections, details and inscriptions into one complicated yet harmonious whole.
Lent by Glasgow University, Mackintosh Collection

40 Shrine, Bella Vista, Cintra

Pencil and watercolour. 26 × 20·3 cm (10¼ × 8 ins). Inscr. and d., lower right, SHRINE/BELLA/VISTA/JUNE/1908; s., M/T.
COLL: See No. 2

One of several drawings made by Mackintosh on a visit to Portugal. Another is repr. in *Jottings*, p 27, and a flower drawing is No. 293 in this exhibition.
Lent by Glasgow University, Mackintosh Collection
Plate 9

Drawings, Watercolours and Graphic Work

41 *Aubrey Beardsley (1872-98)* **Illustrations for Malory's 'Morte D'Arthur'** (a) Merlin Taketh the Child Arthur into his Keeping (b) Page with Decorative Border

Line block illustrations printed after Beardsley by Gleeson White. Each (subject), 20·5 × 16·6 cm (8⅛ × 6½ ins).

COLL: Bought from W. Gleeson White, 1899

In her Foreword to the catalogue of the Mackintosh Memorial exhibition of 1933 Jessie Newbery—wife of Francis H. Newbery who in the 1890s, as head of the Glasgow School of Art, had been a great inspirer of progressive art in Glasgow—wrote of the interest aroused by the early numbers of *The Studio* magazine in Mackintosh's circle. First she mentioned Beardsley. These two illustrations, which appeared in Volume I, No. 1 (pp 16 and 17) were for the not yet published edition of Malory for which Beardsley was making a vast number of illustrations.

Lent by the Victoria and Albert Museum, London

42 *Aubrey Beardsley* **Illustrations for Oscar Wilde's 'Salome'** (a) The Peacock Skirt (b) The Climax

Line block illustrations printed on Japan paper from *A Portfolio of Aubrey Beardsley's Drawings Illustrating 'Salome' by Oscar Wilde*, London, John Lane, 2nd issue, 1907. Each sheet, 34·9 × 27·3 cm (13¾ × 10¾ ins).

Although the 'Salome' illustrations were not published until 1894 an earlier version of *The Climax* (pl. XV in the Portfolio), inscribed J'AI BAISÉ TA BOUCHE IOKANAAN . . ., was reproduced in *The Studio*, I, April 1893, p 19; *The Peacock Skirt* (pl V) appeared a year later in Volume II, February 1894, p 185. Mrs Newbery (see note on No. 41) made particular reference to the impact of the 'Salome' illustrations on Mackintosh and his friends.

Lent by Glasgow University, Print Collection

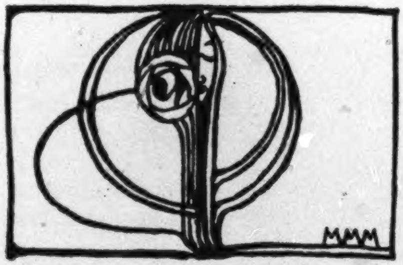
43 *Johannes Toorop (1858-1928)* **The Three Brides**

Black chalk and pencil, heightened with white, on brown paper. 78 × 98 cm (30¾ × 38½ ins). S. and d., lower right, *J. Th. Toorop 1893*.

COLL: With van Wisselingh, London; Freiherr von der Heydt, Elberfeld, 1919

EXH and LIT: See *Catalogue of Nineteenth- and Twentieth-Century Painting*, State Museum, Kröller-Müller, 1962, pp 264-6, no. 805

Mrs Newbery's Foreword (see note to No. 41) mentioned *The Three Brides* as a very special influence on



Mackintosh and his circle. Certainly they knew about it: it had been illustrated and discussed on in an article by W. Shaw Sparrow in the sixth number of *The Studio*, September 1893. Toorop, a Dutch-Indonesian, provided just the kind of exotic allegory to excite their interest. The stylised forms and gestures, the whirling rhythms, and the comprehensible symbolism of the brides—the human bride, the spiritual bride, and the bride of evil and infidelity—were all eagerly developed into the Glasgow 'spookiness' that so annoyed the high-minded English Arts and Crafts movement.

Lent by the Rijksmuseum Kröller-Müller, Otterlo, Holland

44 *Carloz Schwabe (1866-1926)* **Illustrations in 'Le Rêve' by Emile Zola**

Printed book. Paris, Libraire Marpon et Flammarion, 1892
LIT: Jessie R. Newberry, *Foreword to catalogue of Mem. Exh.*, 1933, p 1; S. T. Madsen, *Sources of Art Nouveau*, Oslo, 1956, pp 254-5

These illustrations, by a Belgian artist closely associated with the Idealist-Mystical Salon de la Rose + Croix, were singled out by Mrs Newbery (*loc. cit.*) as a very special influence—though one cannot help feeling that she was thinking more about MacNair, the Macdonald sisters and the others than about Mackintosh. According to Madsen a copy of *Le rêve* (which in addition to the Schwabe illustrations contains others by Luc Métivet), now in the possession of Professor Thomas Howarth, originally belonged to the Newberys. It must therefore have been very well known in the Glasgow circle.

Copies lent by the Trustees of the National Library of Scotland and the Victoria and Albert Museum, London

45 *Fernand Khnopff (1858-1921)* **Visage entre voiles bleues**

Coloured crayon and pastel. 18 × 10·8 cm (7⅛ × 4¼ ins).
COLL: Formerly Thibaut de Maisières, Seneffe, Belgium
LIT: F.-C. Legrand, 'Fernand Khnopff—Perfect Symbolist' in *Apollo*, LXXXV, 1967, repr. p 287 (as *Tête de femme derrière un rideau*)

Although Mrs Newbery does not mention him in her list of influences, Khnopff (like Carloz Schwabe, a Belgian symbolist) must have been known in the Glasgow circle, for an article on him by W. Shaw Sparrow appeared in the second volume of *The Studio*, March 1894. The other-wordliness of his art would have appealed to Mackintosh and, perhaps even more directly, to the Macdonalds. This particular pastel was not illustrated in *The Studio* article but it is very similar to others that were.

Lent by the Piccadilly Gallery, London

46 *Fernand Khnopff* **Bookplate**

Pen and ink. 8 × 6 cm (3⅛ × 2⅜ ins). S. and d. FERNAND KHNOPFF *92*.
COLL: Khnopff sale, 1923
LIT: *The Studio*, II, 1894, repr. p 207

Khnopff's drastic simplification of plant forms parallel much that Mackintosh was doing at about the same time (see, for example, Nos. 284-5).

Lent by the Cabinet des Estampes, Bibliothèque Royale, Brussels

47 *C. F. A. Voysey (1857-1941)* **The Seven Sisters** Original Design for Curtain Fabric

Watercolour. 70·6 × 47·7 cm (27¾ × 18¾ ins). S. and inscr., lower right, *C. F. A. Voysey archt/45 Tierney Rd./Streatham Hill S.W.*
EXH: V & A, *Victorian and Edwardian Decorative Arts*, 1952 (S 27*c*)
LIT: *The Studio*, I, 1893, p 233

In her discussion of influences on Mackintosh (see No. 41) Mrs Newbery mentioned Voysey's architectural and decorative work. This design, for Alexander Morton & Co., Darvel, must have been of special interest for a very similar tree form appears in a number of early Mackintosh designs including his settle (No. 177) of 1895/6 and, inverted and more abstract, the decorative feature on the linen press for Guthrie & Wells (No. 178).

Lent by Messrs Sundour Fabrics Ltd, Carlisle

48 *C. F. A. Voysey* **The Demon** Original Design for Wallpaper

Gouache. 43·2 × 29·8 cm (17 × 11¾ ins).
COLL: Presented by Voysey's son, Mr C. Cowles-Voysey, in 1943
LIT: *The Studio*, I, 1893, repr. p 232

If the restrained design of *The Seven Sisters* appealed to Mackintosh the macabre qualities of *The Demon* (a design of 1889) would be more likely to appeal to the Macdonald sisters.

Lent by the Royal Institute of British Architects, Drawings Collection

49 *C. F. A. Voysey* **The Snake** Original Design for Wallpaper

Gouache. 43·8 × 42 cm (17¼ × 16½ ins)
COLL: Presented by Voysey's son, Mr C. Cowles-Voysey, in 1943
LIT: *The Studio*, VII, 1896, p 212 (but, according to the text, dating from an earlier period)

The Glasgow circle must have had their interest in Voysey constantly reinforced through the regular references to, and illustrations of, his work in *The Studio*.

Lent by the Royal Institute of British Architects, Drawings Collection

50 *John Duncan (1866–1945)* **Anima Celtica** Illustration in 'Evergreen', The Book of Spring, 1895

Line block illustration on page, 23·6 × 17·4 cm (9¼ × 6⅞ ins). S., lower left, with John Duncan's emblem.

The Newbery-inspired movement in Glasgow, of which Mackintosh was the leading figure, was paralleled by a more earnest one in Edinburgh led by Patrick Geddes, biologist, town-planner, philosopher and organiser of intellectual activities. *Evergreen*, the magazine of the group, was a serious-minded, very Edinburgh-style, counter to the flippancies of London's *Yellow Book*. In its four issues, named after the seasons, two tendencies keep on recurring: a self-conscious Celticism and a kind of biological mysticism characterized by the title of one of its articles, 'Germinal, Floreal, Prairal'. Duncan was the chief neo-Celt; *Anima Celtica* is a compendium of the idea, in subject matter, style and mood. Mackintosh would have known his work and shared the Scottish enthusiasms of the age. There was, however, no discernable direct influence: in his use of Celtic rhythms in the small Musical Review poster (No. 78) everything is much more fully resolved.

Lent by Professor Andrew McLaren Young, Glasgow

51 *Robert Burns (1869–1941)* **Natura Naturans** Illustration in 'Evergreen', The Book of Spring, 1895

Line block illustration on page, 23·6 × 17·4 cm (9¼ × 6⅞ ins). S. and d., lower right, on plate, RB (in monogram)/ *1891*.
LIT: Howarth, p 231, repr.; S. T. Madsen, *Sources of Art Nouveau*, Oslo, 1956, p 240, repr. p 243; R. Schmutzler, *Art Nouveau*, 1962, p 262, repr.

This expression, in proto-Art-Nouveau style, of a one-ness with Nature predates Glasgow Art Nouveau by two or three years. As it was not published until 1895, however, it is unlikely that it would have been known by Mackintosh and his friends until after their own style had been developed.

Lent by Dennis Farr, Esq, Glasgow

52 **Stoke Poges**

Pen and ink. 21 × 27·8 cm (8¼ × 10⅞ ins). S., lower left, C.R.M. and inscr., lower centre, with a slightly inaccurate transcription of the second stanza of Gray's 'Elegy written in a Country Churchyard'. Inscr. on typewritten label on backboard, *Stoke Poges. 1886./Lent by/Miss Nancy Mackintosh.*
COLL: Owned during Mackintosh's lifetime by his sister, Miss Nancy Mackintosh, on whose death it passed to another sister, Mrs Ellen Gibb. Bought by Glasgow University from Mrs Gibb's estate in 1966.
EXH: A *Mem. Exh.* label on backboard and the typed label noted above suggest that it was in the *Mem. Exh.*, 1933; it does not, however, appear in the Catalogue.

This self-consciously 'gothick' drawing done when Mackintosh was eighteen presages the spirit of his work with MacNair and the Macdonald sisters in the middle years of the 1890s.

Lent by Glasgow University, Mackintosh Collection
Plate 2

53 **The Harvest Moon**

Pencil and watercolour. 35·2 × 27·7 cm (13⅞ × 10⅞ ins). S. and d., lower right, CHAS. R. MCINTOS/H/1892; inscr., s. and d., in a drawn Art-Nouveau frame, in ink on brown backing paper, THE HARVEST MOON/CHAS R. MACKINTOSH/1893/TO JOHN KEPPIE. OCTOBER, 1894.
COLL: Given, as the inscription records, to John Keppie, 1894; presented by A. Graham Henderson

This is the earliest known imaginative drawing by Mackintosh—a prelude to the so-called 'Spook School'. It is, indeed, so early that the artist himself, when he gave it to John Keppie, seems to have forgotten the date—by then probably half-hidden by the mount—and made it 1893 instead of 1892. If echoes of Pre-Raphaelitism are still present, the winged figure and the cloud upon which she stands are unequivocally Art-Nouveau.

Lent by Glasgow School of Art
Plate 4

54 **Invitation Card to Glasgow School of Art Club Meeting** 19 November 1892

Linocut printed in blue. 13·4 × 21·5 cm (5¼ × 8½ ins). S.

on block, lower left, CHAS R. MCINTOSH INV. & DELT.
COLL: See No. 3

The card forms the cover of a programme of music including works by Mozart, Purcell, Liszt and Mascagni. The aphorism, 'There is hope in honest error: none in the icy perfections of the mere stylist', although not of Mackintosh's invention (it seems to be by the English Arts-and-Crafts architect and designer, J. D. Sedding) made a great impression on him (see also No. 87). This appears to be his first public use of it. Despite the thistle leaves the design is in a kind of art-student Renaissance style not unlike his architectural competition designs of the same period—the female figures are, in fact, the Delphic and Erythraean sibyls from Michelangelo's Sistine ceiling. As yet there are no suggestions of Art Nouveau.
Lent by James Meldrum, Esq, Glasgow

55 *Margaret Macdonald* **Card Announcing Glasgow School of Art Club 'At Home'**
Linocut printed light green. 13·1 × 15·1 cm (5⅛ × 5⅞ ins). S. on block, lower left, MARGT MEMPS MACDONALD. INV & DELT.
COLL: See No. 3

'Saturday Nov 25', the day of the At Home, makes the date the year 1893, just one year later than Mackintosh's Renaissance-style card (No. 54). In the meantime the Mackintosh circle had gone over to Art Nouveau—Margaret, and her sister Frances, in a much more thoroughgoing fashion than Charles. Toorop's *The Three Brides* (No. 43) had been illustrated in *The Studio* in September 1893; this card, and its companion by Frances, well demonstrate the immediacy and extent of its impact.
Lent by James Meldrum, Esq, Glasgow

56 *Frances Macdonald* **Programme of Music for Glasgow School of Art Club 'At Home'**
Linocut printed dark green. 13·1 × 11·8 cm (5⅛ × 4⅝ ins). S. on block, lower left, FRANCES. F. MACDONALD. INV. & DELT.
COLL: William Davidson and by inheritance to the present owner.

Margaret's card (No. 55) was the invitation: Frances's lists, on an inner page, the programme of music for the same 1893 'At Home'. At this time the sisters, intoxicated by Toorop, are stylistically indistinguishable.
Lent by Hamish Davidson, Esq, Long Crendon, Bucks

57 *Frances Macdonald* **Ill Omen**
Watercolour. 52 × 43 cm (20½ × 16⅞ ins). S. and d., lower right, FRANCES E MACDONALD/*1893*—.
COLL: Charles Macdonald, the artist's brother; Mrs L. A. Dunderdale, from whom bought in 1959.
EXH: Munich, *Secession*, 1964 (123); Arts Council, Glasgow and elsewhere, *Art Nouveau in Britain*, 1965 (58).
LIT: *The Yellow Book*, X, 1896, repr. p 173; Howarth, p 24, pl 6A; *L'Arte Moderna* (Fabbri, Milan), II, 1967, repr. in colour p 252

An alternative title, equally expressive of the morbidity that characterizes the picture, is *Girl in the East Wind with Ravens Passing the Moon.*
Lent by Glasgow University, Mackintosh Collection

58 **Glasgow School of Art Club Diploma of Honour**
Photogravure printed in pale green. Printed area, 23·2 × 29·2 cm (9⅛ × 11½ ins). S. vertically on plate, right, CHAS R MACKINTOSH.
COLL: See No. 2
LIT: *Ver Sacrum*, 1901/23, repr. p 397; Howarth, pl 7C (dating it 1893); N. Pevsner, *The Sources of Modern Architecture and Design*, 1968, repr. p 130

This design, though undated, shows so much evidence of Toorop's impact that it well might be assigned to the period of Margaret and Frances Macdonald's 'At Home' cards, late 1893 or, possibly, early 1894.
Lent by Glasgow University, Mackintosh Collection

59 **Conversazione Programme for the Glasgow Architectural Association**
Linocut printed in black and green on light blue paper. Folded, 13·5 × 19·7 (5⅜ × 7¾ ins). S. on block, lower left, CHAS. R. MACKINTOSH.
COLL: Given to the owner by William Moyes, a former draughtsman in Mackintosh's firm.
EXH: New York, Museum of Modern Art (and subsequent tour), *Art Nouveau*, 1960-61 (179).
LIT: Howarth, pp 17-18, repr.

The date, 22 February 1894, appears with the programme on the inner pages. It was a very varied evening, ranging from a piano solo of a composition by Liszt to a song entitled 'The Whistling Coon'. In the cover design, as with that of the Diploma of Honour (No. 58), the inheritance from Toorop is direct and obvious.
Lent by Professor Thomas Howarth, Toronto

60 The Descent of Night

Watercolour, 24 × 17·2 cm (9½ × 6¾ ins).
COLL: Agnes Raeburn, later Mrs Ritchie, was editor of 'The Magazine' to which this watercolour belongs. Later, at least four numbers of 'The Magazine' passed to Katharine Cameron (Mrs Arthur Kay), Edinburgh, who presented them, *c.* 1950.

This watercolour comes from the earliest surviving number of 'The Magazine', that of April 1894. The figure is very similar to the central one in the School of Art Club's diploma (No. 58) and it probably dates from much the same time, 1893/4. The symbolism is less abstruse than in the 1895 and 1896 drawings.
Lent by Glasgow School of Art
Plate 4

61 Cabbages in an Orchard

Watercolour. 8·6 × 23·5 cm (3⅜ × 9¼ ins).
COLL: See No. 60
LIT: Pevsner, 1950, p 23, repr. p 65; *Scottish Art Review*, XI, no. 4, 1968, p 1

This watercolour is pasted into 'The Magazine' of April 1894 and accompanied by three pages of light-hearted explanation (the two later ones are shown here in Xerox copies). It probably dates from the early months of 1894 and is one of the most extraordinary of Mackintosh's early works, combining wit, fantasy and symbol.
Lent by Glasgow School of Art

62 *Margaret Macdonald* Summer

Pencil, pen and ink and watercolour. 51·7 × 21·8 cm (20⅜ × 8⅝ ins).
COLL: See No. 2
EXH: London, International Society of Sculptors, Painters and Gravers, *2nd Exh.*, 1899 (209); *Mem. Exh.*, 1933 (165; as 'Design for Stained-Glass Window' by Mackintosh).

The Memorial Exhibition attribution to Mackintosh is contradicted by the inclusion of a photograph of this watercolour in the April 1894 number of 'The Magazine' inscribed with the above title and signed *M. Memps Macdonald*. The 'Memps' seems to have dropped out of Margaret's signature some time early in 1894. The date might therefore be late 1893—about the same as Frances's *Ill Omen* (No. 57).
Lent by Glasgow University, Mackintosh Collection
Plate 4

63 *Frances Macdonald* The Crucifixion and the Ascension: Design for a Mural Decoration

Pencil and watercolour. 120·7 × 105·8 cm (47½ × 41⅝ ins). Inscr. and s., lower right, A DESIGN FOR A MURAL DECORATION FOR A CHANCEL/*to repeat laterally*/SUBJECT—CRUCIFIXION AND ASCENSION—F. E. MACDONALD.
COLL: Charles Macdonald, the artist's brother; Mrs L. A. Dunderdale who presented it in 1959
LIT: Pevsner, 1950, p 23, detail repr. p 67 (as by Margaret Macdonald)

Photographs of two details of this design were included in the April 1894 number of 'The Magazine'. They are the source of Pevsner's knowledge of it: his reproduction is, in fact, taken from one of them. His transferring of the authorship from Frances to Margaret seems to be due to some kind of clerical error—a quite understandable one, for at the time that this design was made, late 1893 or early 1894, the work of the two sisters was barely distinguishable (see Nos. 64 and 65).
Lent by Glasgow University, Mackintosh Collection

64 *Margaret Macdonald* The Fifth of November

Pencil and watercolour on light grey paper. 31·5 × 19 cm (12⅜ × 7½ ins). S. and d., lower right, MARGT. MACDONALD. *1894*; inscr., below, NOV. *5th.*
COLL: See No. 60
LIT: Howarth, pp 25-6, pl 6c

If this watercolour (from the November 1894 number of 'The Magazine') is intended to symbolize a firework display on Guy Fawkes night it must surely be one of the most spectral interpretations of what is normally thought of as an occasion of gaiety. In Glasgow the Macdonald sisters, MacNair and, by association, Mackintosh became known as the 'Spook School'—not, as shown here, entirely without reason.
Lent by Glasgow School of Art

65 *Frances Macdonald* A Pond

Pencil and watercolour on grey paper. 32 × 25·8 cm (12⅝ × 10⅛ ins). S., lower left, FRAN-/CES./MACDO/NALD; d., lower right, *18/9/4*; inscr., vertically, upper left and right, NOVE/MBER.
COLL: See No. 60
LIT: Howarth, p 26, pl 7B

It must have been something like this watercolour, from the November 1894 number of 'The Magazine', that provoked the 'critic from foreign parts' (as reported by Gleeson White in *The Studio*, XI, 1897, pp 88-9) to deduce 'the personality of the Misses Macdonald from their works' and see them

as 'middle-aged sisters, flat-footed, with projecting teeth and long past hope of matrimony—gaunt, unlovely females'. Gleeson White, who visited Glasgow to see the Mackintosh group, was pleasantly surprised to meet 'two laughing, comely girls, scarce out of their teens'.
Lent by Glasgow School of Art
Plate 5

66 Autumn

Pencil and watercolour on light brown David Cox paper. 28·2 × 13·3 cm (11⅛ × 5¼ ins). S. and d., vertically, right, CHAS. R. MACKINTOSH NOVEMBER *1894*.; inscr., left AUTUMN.
COLL: See No. 60
LIT: Howarth, pp 26–7

Although it eventually found its way to the middle of the November 1894 number of 'The Magazine' this drawing may have originally been intended for its cover or title page. It is a first idea, progressively developed, for the large *Scottish Musical Review* poster of 1896 (see Nos. 76 and 77).
Lent by Glasgow School of Art

67 Winter

Pencil and watercolour on tracing paper. 35·3 × 26 cm (13⅞ × 10¼ ins). Inscr., s. and d. vertically, right, WINTER CHAS R MACKINTOSH *1895*.
COLL: See No. 2
LIT: *L'Arte Moderna* (Fabbri, Milan), II, 1967, repr. in colour, p 252

Another version of this composition is in 'The Magazine' for Spring 1896 (it may have been designed for the cover of an earlier issue that never appeared). Mackintosh has not quite returned to the Michelangelesque figures of his 1892 invitation card (No. 54). The females here, however, as Howarth points out in connexion with another, closely-related drawing, are very much less emaciated than contemporaneous ones by MacNair and the Macdonald sisters.
Lent by Glasgow University, Mackintosh Collection
Plate 4

68 Design for a Poster or a Programme

Pencil and watercolour on tracing paper. 57·1 × 62·2 cm (22½ × 24½ ins).
COLL: See No. 63

Although this is unsigned it is clearly by Mackintosh and not one of the Macdonald sisters. The undulating lines, which have more in common with Belgian and French Art Nouveau than with the geometricality of Mackintosh's later style, suggest a date of about 1894/5.
Lent by Glasgow University, Mackintosh Collection

69 Poster for the Glasgow Institute of the Fine Arts

Colour lithograph printed in four sections by Carter & Pratt, Glasgow. 223·8 × 89 cm (88⅛ × 35 ins). S., lower left, vertically on plate, CHAS. R. MACKINTOSH.
COLL: See No. 2
EXH: Hamburg, *Plakat- und Buchkunst um 1900*, 1963 (271; repr. in cat.)
LIT: M. Bauwens et al., *Les affiches étrangères illustrées*, Paris, 1897, repr. p 73

The date is probably 1895.
Lent by Glasgow University, Mackintosh Collection

70 The Shadow

Pencil and watercolour on blue David Cox paper. 29·8 × 18·1 cm (11¾ × 7⅛ ins). S., vertically, lower right, CRM.
COLL. See No. 60

From the Spring 1896 number of 'The Magazine'. The date of the drawing would therefore be about 1895 or early 1896. The remarkable thing is that the shadow behind is not of the object in front: it touches it and sometimes corresponds with it, but it is quite different.
Lent by Glasgow School of Art
Plate 4

71 The Tree of Influence

Pencil and watercolour. 32 × 25 cm (12⅝ × 9⅞ ins). Inscr., s. and d. vertically, right, THE TREE OF INFLUENCE THE TREE OF IMPORTANCE THE SUN OF/COWARDICE. CHARLES RENNIE MACKINTOSH JANUARY 1895
COLL: See No. 60
LIT: Howarth, p 27, pl 6B

From the Spring 1896 number of 'The Magazine'. Like his Edinburgh contemporaries (see Nos. 50 and 51) Mackintosh was obsessed with the idea of natural growth and its symbolical implications. Here, and in No. 72, the idea is expressed in its most abstract form.
Lent by Glasgow School of Art
Plate 5

72 The Tree of Personal Effort

Pencil and watercolour. 32 × 25 cm (12⅝ × 9⅞ ins). Inscr.,

s. and d. vertically, right, THE TREE OF PERSONAL EFFORT THE SUN OF INDIFFERENCE/CHARLES RENNIE MACKINTOSH JANUARY 1895
COLL: See No. 60
LIT: Howarth, p 27

From the Spring 1896 number of 'The Magazine'. As with No. 71, the meaning—for clearly Mackintosh intended some quite specific meaning—has, in the absence of a key, eluded the author of this catalogue.
Lent by Glasgow School of Art
Plate 5

73 *Margaret and Frances Macdonald* **Cover and Illuminations for 'The Christmas Story'**
Cover with beaten metal designs on front and back. 34·9 × 25 cm (13¾ × 9⅞ ins); each page, pencil, watercolour, gold and silver paint on tracing paper: 32·4 × 23 cm (12¾ × 9 ins).
COLL: See No. 2
LIT: *Dekorative Kunst*, Munich, Nov. 1898, front cover repr. p 73; see also *The Studio*, IX, 1896, p 203; see also *Deutsche Kunst und Dekoration*, V, 1902, p 582; Macleod, front cover repr. p 33; see also Howarth, pls 8C, 8D.

'The Christmas Story' seems to have occupied the Macdonald sisters for some time during the period 1895/6. It consisted of the metal covers (here exhibited) and at least seven illuminations (four of them shown here). It does not seem to have appeared in book form, though some early photographs of versions of the illuminations note that originals were in the possession of John Lane of the Bodley Head. Although none of the illuminations in this exhibition is dated, the photographs of the other versions all have the date 1896 after the signatures.

The illuminations exhibited are of the title page (signed, lower right, FRANCES MACDONALD), the Virgin Mary (s. lower right, MARGARET MACDONALD.), the Annunciation (s. lower right, MARGARET MACDONALD.) and the Nativity (s. lower left, FRANCES MACDONALD). The last two appear in various forms: in addition to the dated ones of the photographs there is another very slightly varying pair in 'The Magazine' for Spring 1896 (repr. Howarth, *loc. cit.*); they were also translated into repousse metal panels, exhibited at the London Arts and Crafts exhibition of 1896 (repr. in *The Studio, loc. cit.*); and an even more attenuated development of the Annunciation composition was at the Turin exhibition of 1902 (repr. *Deutsche Kunst und Dekoration, loc. cit.*).
Lent by Glasgow University, Mackintosh Collection

74 *Margaret and Frances Macdonald* **The Baby Christ**
Etching. Plate, 13·8 × 8·3 cm (5½ × 3¼ ins). S. and d. on plate, lower right, MARGARET MACDONALD—/FRANCES MACDONALD—/1897.
COLL: See No. 2
LIT: *Ver Sacrum*, 1901/23, repr. p 404

No other etchings by the Macdonald sisters are known. This one shows remarkable competence in what was an unfamiliar medium.
Lent by Glasgow University, Mackintosh Collection

75 *Frances Macdonald* **The Sleeping Princess**
Pastel, 19 × 46·4 cm (7½ × 18¼ ins); s. upper left, FRANCES E. MACDONALD. Silvered copper frame, 40·6 × 67·3 cm (16 × 26½ ins); inscr., below, LOVE IF THY TRESSES BE SO DARK/HOW DARK THOSE HIDDEN EYES MVST BE.
COLL: Talwin Morris, whose widow presented it, 1946
LIT: Gleeson White, 'Some Glasgow Designers' in *The Studio*, XI, 1897, p 89
EXH: Glasgow, *Lady Artists' Club Founder Members and Exhibitors*, 1968 (79)

Both picture and frame would appear to be a little later than the immediately Toorop-inspired works of 1893-4 when both Macdonald sisters—especially Frances—had moved into the fairy tale world to which this picture belongs. The date would therefore be about 1895-6—by which time Frances had acquired great competence in beating metal. Before her death in 1921 she returned to the theme, combining princess, cobwebs and all into the frame of a mirror.
Lent by the Art Gallery and Museum, Glasgow

76 **Design for the large 'Scottish Musical Review' Poster**
Pencil and watercolour on tracing paper. 37·3 × 17·1 cm (14¾ × 6¾ ins).
COLL: See No. 2
EXH: *Mem. Exh.*, 1933 (153); Saltire, 1953 (B 31)

In this design of about 1895/6 for the very large *Scottish Musical Review* poster (No. 77) Mackintosh adapted his magazine cover design *Autumn* of 1894 (No. 66).
Lent by Glasgow University, Mackintosh Collection

77 **Large Poster for 'The Scottish Musical Review'**
Colour lithograph printed in four sections by Banks & Co., Edinburgh and Glasgow. 246 × 101·5 cm (97 × 40

ins). S. and d. on plate, lower right, CHAS. R. MACKINTOSH INV. DELT/*1896*.
COLL: See No. 2
EXH: New York, Museum of Modern Art (and subsequent tour), *Art Nouveau*, 1960 (180); London, Camden Arts Centre (and subsequent Arts Council tour), *Decade, 1890-1900*, 1967 (94)
LIT: Gleeson White, 'Some Glasgow Designers' in *The Studio*, XI, 1897, pp 98-9, repr.; *Ver Sacrum*, 1901/23, repr. p 403; Howarth, p 28, pl 9F; P. Selz et al., *Art Nouveau*, New York, 1959, repr. p 19

The final, monumental expression of a composition developed over more than a year (see Nos. 66 and 76).
Lent by Glasgow University, Mackintosh Collection
Plate 6

78 Small Poster for 'The Scottish Musical Review'

Colour lithograph printed by Banks & Co., Edinburgh and Glasgow. 61 × 44·5 cm (24 × 17½ ins). S. on plate, lower right of design, CHARLES RENNIE MACKINTOSH. INV. & DEL.
COLL: See No. 2
EXH: *Mem. Exh.*, 1933 (169); Saltire, 1953 (B.30; wrongly described as a pencil and wash study)
LIT: *The Studio*, XI, 1897, repr. p 97; Howarth, p 29, repr.; Catalogue of *Exhibition of Works by Charles Rennie Mackintosh*, Saltire Society and Arts Council, Edinburgh, 1953, repr. in colour, with altered lettering, on front cover; Macleod, repr. p 33

By 1896, when the poster was probably designed, the birds have become more abstract and the design more geometrical than in the related design of about 1894/5 (No. 68).
Lent by Glasgow University, Mackintosh Collection
Plate 7

79 Design for a Poster for the Spring Number of a Magazine of Art, Literature and Science

Pencil, watercolour and grey wash, 155·2 × 76·8 cm (61⅛ × 30¼ ins). S., lower right, CHARLES/RENNIE/MACKINTOSH, and inscr., in large letters, as in title above.
COLL: See No. 2
LIT: *The Studio*, XI, 1897, repr. p 99

It is not known what magazine this design was intended for, but an inscription on the back indicates that Mackintosh was prepared to sell it for four guineas. The lettering is very similar to that of the small *Scottish Musical Review* poster and probably dates from much the same time, c. 1896.
Lent by Glasgow University, Mackintosh Collection

80 *Herbert MacNair and Margaret and Frances Macdonald*

Poster for the Glasgow Institute of the Fine Arts

Colour lithograph printed in four sections by Carter & Pratt, Glasgow. 236 × 102 cm (93 × 40¼ ins). S. vertically on plate, lower left, HERBERT MCNAIR/MARGT. MACDONALD/FRANCES MACDONALD.
COLL: See No. 2
LIT: M. Bauwens et al., *Les affiches étrangères illustrées*, Paris, 1897, p 74, repr. in colour fac. p 38.

If, as suggested here, Mackintosh's *Glasgow Fine Arts Institute* poster (No. 69) was for the 1895 exhibition, this one—by the remaining three of 'the Four' who were at the centre of the Mackintosh circle—would probably be for that of 1896. Stylistically it has much in common with the large *Scottish Musical Review* poster (No. 77), a similarity noted by Joseph Pennell, in his contribution to *Les affiches étrangères*, who writes of the three designers as having Mackintosh at their side.
Lent by Glasgow University, Mackintosh Collection
Plate 6

81 Preliminary Design for Mural Decoration of the First Floor Room of Miss Cranston's Buchanan Street Tearooms

Pencil and watercolour on tracing paper. 36·2 × 74·7 cm (14¼ × 29⅜ ins).
COLL: See No. 2
EXH: *Mem. Exh.*, 1933 (117); New York, Museum of Modern Art (and subsequent tour), *Art Nouveau*, 1960-1 (177); London, Camden Arts Centre (and subsequent Arts Council tour), *Decade 1890-1900*, 1967 (88)
LIT: P. Selz et al., *Art Nouveau*, 1960, p 92, repr. pp 68-9; N. Ponente, *The Structures of the Modern World*, 1965, detail repr. in colour, p 178

The Buchanan Street Tearooms of 1897 were the first of four tearooms for Miss Kate Cranston with which Mackintosh was associated. His job was to decorate the walls of some of the rooms while George Walton did others and designed the furniture. Howarth (pl. 48) illustrates the first floor room with the executed mural, four immensely tall women stretching from dado to ceiling—hierarchical cousins of the lady of the Glasgow Fine Arts Institute poster (No. 69). When the building became a bank everything was systematically destroyed. This design, which excludes one of the standing women, must date from 1896/7.
Lent by Glasgow University, Mackintosh Collection

82 **The Peacock: Design for Mural Decoration of the First Floor Room of Miss Cranston's Buchanan Street Tearooms**

Pencil and watercolour on tracing paper. 38·3 × 19·7 cm (15 × 7¾ ins).
COLL: See No. 2
EXH: *Mem. Exh.*, 1933 (137)
LIT: Macleod, repr. p 63

The peacock decorations were on the wall opposite the tall entwined women (see No. 81) and were produced as part of the same operation in 1896/7. The completed wall with them is repr. in *The Studio*, XI, 1897, p 92.

Lent by Glasgow University, Mackintosh Collection

83 **Designs for the Menu for the Golden Wedding of Mr and Mrs William Davidson, Senior**

Two pencil drawings on same sheet. 34 × 35 cm (13⅜ × 13¾ ins). S. and d. vertically on right of left hand design, CHAS. R. MACKINTOSH *1897*; inscr., upper right of same design, HOGMAN/AY *1847*./HOGMAN/AY *1897*.
COLL: See No. 2

The elder Davidsons lived in a house named Gladsmuir at Kilmacolm, Renfrewshire. When their son, William Davidson, Junior, first got to know Mackintosh he and his family had a flat in the same house. It was there that he planned with Mackintosh the architect's first major private house, Windyhill (see No. 138). Mackintosh was so closely associated with the family that any artistic task—such as the design of menu cards or, for that matter, the design of gravestones—was automatically his.

Lent by Glasgow University, Mackintosh Collection

84 **Fairies**

Pencil and watercolour. 52·7 × 25·6 cm (20¾ × 10⅛ ins). S., lower right, CHARLES/RENNIE/MACKINTOSH/*1898*
COLL: Bought at Mem. Exh. by Sam Mavor who presented it
EXH: *Mem. Exh.*, 1933 (167); Saltire, 1953 (B 28)

This watercolour, and No. 85, are very much in the manner of Margaret Macdonald. However, despite their attenuation, the figures retain a little more substantiality.

Lent by Glasgow School of Art

85 **'Whether the Roses be Your Lips . . .'**

Pencil and watercolour on tracing paper. 46·5 × 18·5 cm (18¼ × 7¼ ins). S., upper right, CHARLES/RENNIE/MACKINTOSH; inscr., upper left, WHETHER THE ROSES/BE YOUR LIPS/OR YOUR LIPS THE ROSES.
COLL: See No. 3

This exercise in *fin-de-siècle* sentiment, probably dates from about 1898/9, about the same time as *Fairies* (No. 84).

Lent by James Meldrum, Esq, Glasgow

86 **A Rosebud**

Watercolour. 48·2 × 45·7 cm (19 × 18 ins).
COLL: William Davidson, from whom to his eldest son, the present owner.
EXH: *Mem. Exh.*, 1933 (23)

The present owner writes that his father had suggested that this was a joint work by Mackintosh and Margaret Macdonald. However in the Mem. Exh., organized by William Davidson it was catalogued quite unequivocally as by Mackintosh; and there are no examples of drawings or watercolours (as distinct from furniture and craftwork where different parts could be made separately) of any such thing as a Charles-Margaret joint production. This must therefore be entirely by Mackintosh, dating from the period 1898–1900 when drawings of the two were closest in subject and style.

Lent by Dr. W. Cameron Davidson, Torquay, Devon

87 **Two Panels of Lettering** (a) There is hope . . . (b) Die Hoffnung ist . . .

Printed by line block on white paper. Each sheet, 22·5 × 27·6 cm (8⅞ × 10⅞ ins). Each s. and d. on block, CHAS. R. MACKINTOSH GLASGOW *1901*.
COLL: See No. 2
EXH: Berlin-Charlottenburg and Zürich, *Druckkunst des Jugendstils*, 1966 (174/5 and 182/3)

An almost abstract rendering of the aphorism first used by Mackintosh in 1892 (see No. 54).

Lent by Glasgow University, Mackintosh Collection

88 *Margaret Macdonald* **Cover of 'Deutsche Kunst und Dekoration', May 1902**

Colour reproduction. 29 × 31·3 cm (11⅜ × 8⅜ ins). S. on plate, left, MARGARET/MACDONALD/MACKINTOSH.
COLL: See No. 2
EXH: Berlin-Charlottenburg and Zürich, *Druckkunst des Jugendstils*, 1966 (173 and 180)

Deutsche Kunst und Dekoration was much more interested in the Glasgow style of Mackintosh and his friends than any comparable British publication. The issue for which this is the cover contains a well-

illustrated article on Margaret Macdonald.
Lent by Glasgow University, Mackintosh Collection

89 *Frances Macdonald* **Cover of Anna Muthesius's 'Das Eigenkleid der Frau', Krefeld, 1903**

Reproduction of a drawing. Book size, 16·5 × 13 cm (6½ × 5⅛ ins). S. on plate, lower right, FRANCES MCNAIR INV./DELT

COLL: Presented to Glasgow University by Miss Merle Taylor, 1955

EXH: Berlin-Charlottenburg and Zürich, *Druckkunst des Jugendstils*, 1966 (171 and 178)

Hermann Muthesius, husband of the author of this little book, was one of the earliest and most perceptive writers on Mackintosh. *Das Englische Haus*, 3 vols, 1904-5, his most important book, contains a highly-appreciative chapter on Mackintosh whom he had visited in Glasgow. Frances's work for this book shows that the acquaintanceship was extended on both sides.
Lent by Glasgow University, Mackintosh Collection

90 *Margaret Macdonald* **St Dorothy**

Watercolour. 76·8 × 45·2 cm (30¼ × 17¾ ins). S. and d., lower left, MARGARET/MACDONALD/MACKINTOSH/*1905*.

COLL: See No. 63

The saint and her basket of flowers are very much in Margaret Macdonald's decorative style of the early years of the twentieth century. The building in the background, perhaps a small church or chapel, might almost have been designed by Mackintosh—one of the few examples of the husband's Modern-Movement architecture making an appearance in the wife's Art-Nouveau decorative painting.
Lent by Glasgow University, Mackintosh Collection

91 *Herbert MacNair* **A Halo for the Mother of God**

Pen and ink, watercolour and silver paint. 20·3 × 5·3 cm (8 × 2⅛ ins). S., lower right, J. HERBERT MACNAIR

COLL: The artist's brother-in-law, Charles Macdonald, from whom to the mother of the present owner.

MacNair made very few watercolours and, as they are not usually dated, the problem of establishing any kind of chronology is a difficult one. This drawing may date from the years 1900-8 when he was in Liverpool.
Lent by Miss Maureen Jubb, Southsea, Hants

92 *Margaret Macdonald* **Design for Menu Card, for Miss Cranston's Exhibition Café, The White Cockade**

White and coloured wash on black paper divided into three sections. 21·6 × 31·8 cm (8½ × 12½ ins). S., lower right of left hand section, MARGARET/MACDONALD/MACKINTOSH/INV. ET. DELT.

COLL: See No. 2

EXH: The menu card printed from this design was in Saltire, 1953 (B 21); New York, Museum of Modern Art (and subsequent tour), *Art Nouveau*, 1960-61 (186); Berlin-Charlottenburg and Zürich, *Druckkunst des Jugendstils*, 1966 (172 and 179)

LIT: Howarth, p 304; *L'Arte Moderna* (Fabbri, Milan), II, 1967, repr. in colour, p 253.

In the catalogue of the Saltire and New York exhibitions it was stated that the White Cockade was at the Glasgow International Exhibition of 1901. This is wrong. As Howarth records (*loc. cit.*) it was at the later International Exhibition of 1911.
Lent by Glasgow University, Mackintosh Collection

93 *Frances Macdonald* **Design for Menu Card for Miss Cranston's Exhibition Café, The Red Lion**

Pencil and watercolour on vellum divided into three sections. 21·3 × 31·2 cm (8⅜ × 12¼ ins). S., lower right of right hand section, FRANCIS MACNAIR. INV ET DELT.

COLL: See No. 56

Designed for another of Miss Cranston's cafés at the Glasgow International Exhibition of 1911.
Lent by Hamish Davidson, Esq, Long Crendon, Bucks

94 *Margaret Macdonald* **The Mysterious Garden**

Watercolour. 48·3 × 45·7 cm (19 × 18 ins). S., lower right, MARGARET/MACDONALD/MACKINTOSH, d. vertically, *1911*.

COLL: Acquired after Margaret Macdonald Mackintosh's death by the present owner.

EXH: Glasgow, Royal Scottish Society of Painters in Water Colours, 1911 (96) and 1912 (240); *Mem. Exh.*, 1933 (75; as 'Kysterion's Garden'); Glasgow, *Lady Artists' Club Founder Members and Exhibitors*, 1968 (75)

The strange title in the Memorial Exhibition may be due to a misreading of Margaret Macdonald's handwriting. Despite the fact that there was a second picture also with this title, Kysterion herself remains elusive and does not appear in the usual works of reference.
Lent by Ronald W. B. Morris, Esq, Kilmacolm, Renfrewshire

95 *Margaret Macdonald* **The Pool of Silence**

Grey wash touched with pink. 75·8 × 63·5 cm (30 × 25 ins). S. and d., lower left, MARGARET/MACDONALD/MACKINTOSH/*1913*.
COLL: Acquired at the artist's death by Ronald W. B. Morris and presented by him to the present owners.
EXH: Glasgow, Royal Scottish Society of Painters in Water Colours, 1913 (125) and 1914 (135); *Mem. Exh.*, 1933 (132); Glasgow, *Lady Artists' Club Founder Members and Exhibitors*, 1968 (76; as 'Reflection')

In the earlier years after her marriage to Mackintosh *c.* 1900-14, Margaret's work does not change as much as Frances's but sometimes takes on a greater solemnity.
Lent by the Society of Lady Artists' Club, Glasgow

96 **A Yew Tree at Night**

Ink and watercolour on blotting paper. 30 × 13 cm (11¾ × 5⅛ ins.). Inscr., s. and d., below, A YEW TREE AT NIGHT C R MACKINTOSH *1913*.
COLL: Given by Mackintosh to the present owner
LIT: See Howarth, p 28n

During the early years of the twentieth century Mackintosh was too busy as an architect to do much work as a watercolourist. However, a few independent drawings, like this one, were made incidentally. Mrs Sturrock, daughter of Francis and Jessie Newbery, says that Mackintosh made it, using as a start a few marks on a piece of blotting paper, on a visit to her studio. Howarth, *loc. cit.*, writes of another *Yew Tree*, also on blotting paper, dated 1906, owned by Mrs Sturrock's sister. Perhaps at this point some error crept into his notes.
Lent by Mrs Mary Sturrock, Edinburgh

97 *Frances Macdonald* **Man Makes the Beads of Life but Woman must Thread Them**

Watercolour. 34·3 × 29·2 cm (13½ × 11½ ins). S., lower right, FRANCES MACNAIR.
COLL: Acquired from the artist by the mother of the present owner

Dates from the second decade of the twentieth century. In these later works Frances's and Margaret's work diverges. Frances retains some of the whimsy but adds to it a toughness akin to Northern European Expressionism.
Lent by Miss Maureen Jubb, Southsea, Hants

98 *Frances Macdonald* **Truth at the Bottom of a Well**

Watercolour. 35·5 × 28·6 cm (14 × 11¼ ins). S., lower left, FRANCES MACNAIR.

Like No. 97 this is probably from the 1910-1920 period.
Lent by Miss Maureen Jubb, Southsea, Hants

99 *Frances Macdonald* **'Tis a Long Path which wanders to Desire**

Watercolour. 35·8 × 30 cm (14⅛ × 11¾ ins). S., lower right, FRANCES MACNAIR.
COLL: See No. 57

Another work very much in the style of Nos. 97 and 98. When the MacNairs were in Liverpool Augustus John wrote of them in a letter to William Rothenstein published in the latter's *Men and Memories*, II, 1932, pp 5-6), 'We dined with two artistic people called MacNair who, between them, have produced one baby and a multitude of spooks'. In Frances's later years the spooks become less friendly, more menacing.
Lent by Glasgow University, Mackintosh Collection

100 *Margaret Macdonald* **La Mort Parfumée**

Watercolour. 63 × 71·2 cm (24¾ × 28 ins). S., lower right, MARGARET/MACDONALD/MACINTOSH, and d. vertically, *1921*, the last figure indistinct.
COLL: The artist's brother, Charles Macdonald, from whom to the mother of the present owner.
EXH; Glasgow, Royal Scottish Society of Painters in Water Colours, 1921 (279); *Mem. Exh.*, 1933 (158)

The stylized roses being placed on the coffin and the swirling geometric forms behind are very much those of the textile designs of much the same period (see Nos. 322-3). Frances Macdonald MacNair died in 1921. Could this strangely Klimt-like watercolour be a sister's tribute?
Lent by Miss Maureen Jubb, Southsea, Hants
Plate 31

101 *Margaret Macdonald* **The Legend of the Black Thorns**

Watercolour. 40 × 34 cm (15¾ × 13⅜ ins).
COLL: See No. 97
EXH: Glasgow, Royal Scottish Society of Painters in Water Colours, 1922 (30) and 1923 (93); *Mem. Exh.*, 1933 (93)

The date is probably 1921 or early 1922.
Lent by Miss Maureen Jubb, Southsea, Hants

Projects, Designs and Photographs

102 **Project Drawings for a Presbyterian Church: Section and Plan**

Pencil, ink and watercolour. 67 × 43·5 cm (26⅜ × 17⅛ ins). Inscr., across top, *Design for*/A PRESBYTERIAN CHURCH.
COLL: See No. 2
LIT: *The Building News*, 2 August, 1899, p 135; Howarth, pp 5-6

This (badly stained) drawing was made while Mackintosh was still in John Hutchison's office and was one of his earliest competition submissions. In the 1889 students' national competition at South Kensington it won a book prize and was commended for its picturesque handling. According to Howarth it won for Mackintosh a share of the first prize in a Glasgow Institute of Architects' competition. Although at this stage of his career Mackintosh displays no particular originality, it might be noted that he seems to be well aware of a current Glasgow fashion, followed by J. J. Burnet and others, for low, intimate buildings.

Lent by Glasgow University, Mackintosh Collection

103 **Project Designs for a Public Hall: Perspective and Plans** Plate in *The British Architect*, XXXIV, 28 Nov. 1890

LIT: *The British Architect*, XXXIV, 1890, p 381, 386-7, 406-7; Pevsner, pp 13, 59 repr.; Howarth, pp 7-9, 11

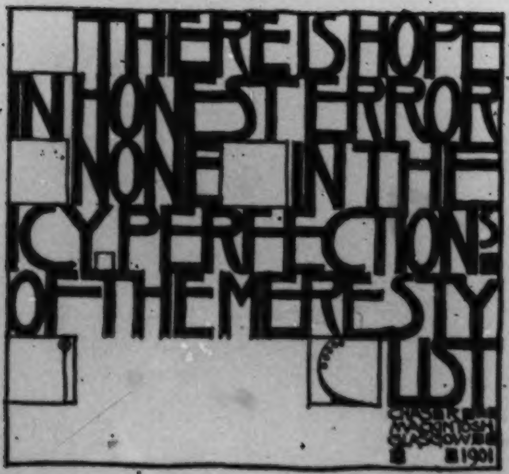
The main interest of this academic design is perhaps biographical rather than artistic, for with it Mackintosh won the Glasgow Institute of Architects' Travelling Scholarship of £60, thus enabling him to visit Italy (see Nos. 10, 11, etc). In combination with the Science and Art Museum project (No. 104) it helped him to win a silver medal in the South Kensington national students' competition of 1891.

Lent by Edinburgh Corporation Libraries and Museum Department (E) and the Victoria and Albert Museum (L)

104 **Project Drawing for a Science and Art Museum: Front Elevation**

Pen and ink and wash. 46 × 88 cm (18⅛ × 34⅝ ins). Inscr., upper left, DESIGN FOR/A SCIENCE AND ART MUSEUM.
COLL: See No. 2
EXH: Saltire, 1953 (C 2)
LIT: *The British Architect*, XXXIX, 1890, p 321, 326-7; *The Builder*, LXI, 1891, p 81; Pevsner, p 13; Howarth, pp 11-12, pl 2B

This design and the one for a Public Hall (No. 103) made up Mackintosh's entry for the South Kensing-



ton students' competition of 1891. He was awarded a silver medal.

Lent by Glasgow University, Mackintosh Collection
Plate 2

105 **Unexecuted Competition Design for Tenement Buildings, Glasgow: High Street Elevation**

Pencil and grey wash. 49·1 × 109 cm (19⅜ × 42⅞ ins). Inscr., upper left, CITY OF GLASGOW IMPROVEMENT TRUST./DESIGN FOR WORKMANS DWELLINGS; lower centre, ELEVATION TO HIGH STREET; and, lower right, 'SCOTTISH BARONIAL'.
COLL: See No. 2

This previously unrecorded drawing, and four others for the same project, are in connexion with Mackintosh's first known bread-and-butter competition entry—as distinct from the academic contests at South Kensington and elsewhere. The date, 1891, appears above the principal top storey window. The pseudonym, 'Scottish Baronial', relates interestingly to the subject of Mackintosh's lecture of about the same time to the Glasgow Architectural Association (see No. 9). David Walker (in an article to appear in *The Architectural Review*) points out a relationship to Sidney Mitchell's Well Court Edinburgh, but there is also a generic similarity to the domestic architecture of the older parts of Glasgow which Mackintosh had sketched in the 1880s. The competition was won by the firm of Burnet and Boston.

Lent by Glasgow University, Mackintosh Collection
Plate 10

106 **Project Designs for a Chapter House: Elevation, Section, Plan and Detail** Plate in *The British Architect*, XXXVII, 4 March 1892

LIT: *The British Architect*, XXXVII, pp 173, 178-9; Pevsner, pp 13, 61 repr.; Howarth, pp 13-14

Submitted for the Soane Medallion Competition, 1892, under the pseudonym, 'Griffin'. It obtained no award, but the jury gave it a few words of commendation. Although competition designs of this kind were purely academic exercises Mackintosh put, as Howarth points out, an adaptation of this one to later use by placing it on top of Pettigrew & Stephens's department store, Sauchiehall Street, Glasgow.

Lent by Edinburgh Corporation Libraries and Museum Department (E) and the Victoria and Albert Museum (L)

107 **Unexecuted Competition Design for the Glasgow Art Galleries, Kelvingrove: Perspective** Plate in *The British Architect*, XXXVIII, 8 July 1892

LIT: *The British Architect*, XXXVII, 1892, pp 426, XXXVIII, pp 24, 150, 170

David Walker (in his forthcoming *Architectural Review* article) explains the history of this design of 1892. Though entirely in Mackintosh's hand it is a composite effort based on preliminary designs by the partners of his firm, John Honeyman and John Keppie. However, Mackintosh's ideas—at least the ideas of a younger, more conservative Mackintosh—permeate. The result might not have been a great work of architecture. It would, nevertheless, been very much better than the building by Sir John Simpson that was eventually erected.

Lent by Edinburgh Corporation Libraries and Museum Department (E) and the Victoria and Albert Museum (L)

108 **Project Design for a Railway Terminus: Front Elevation** Plate in *The British Architect*, XXXIX, 17 Feb 1893

LIT: *The British Architect*, XXXIX, pp 114, 132, 150; Howarth, pp 15-16, pl 3

This was Mackintosh's submission for the Soane Medallion Competition of 1893. Even as late as this Mackintosh was still working—for competition drawings at any rate—in a not very adventurous Beaux-Arts style. A utilitarian place like a railway station might have given him scope for putting some of his already-formed theories into practice. In this design, and in those for the side elevations (of which one somewhat damaged original survives in the Glasgow University Mackintosh Collection) there is very little sign of him doing so.

Lent by Professor Thomas Howarth, Toronto

109 **Design for the Mitchell Street Extension of the Glasgow Herald Building: Perspective**

Pen and ink. 91·2 × 60·8 cm (35⅞ × 23⅞ ins). Inscr., lower right, THE 'HERALD' BUILDI[NG]/MITCHELL ST. GLAS[G]/OW. *John Honeyman and Keppie*; d. on a drainpipe, centre of building, *1894*
COLL: See No. 2
EXH: Saltire, 1953 (C 3)
LIT: *Academy Architecture*, VI, 1894, p 89, repr; *The British Architect*, XLIII, 1895, p 94, repr; Pevsner, p 14,

repr. p 63; Howarth, pp 60-3; Macleod, pp 39-40, repr. p 34

It is often stated that Keppie determined the main lines and Mackintosh filled in the detail. Two preliminary studies at the back of Mackintosh's Italian sketchbook (No. 11), however, show that the whole idea was his, though it may have emerged as a result of discussions with others. The Mitchell Street upper floor profile is a development of the 'Scottish Baronial' design of 1891 for the High Street (No. 105) but the treatment of the massive water tower is something quite new. David Walker, in his forthcoming article, suggests that the latter was inspired by an angle turret of the High School at Stirling by the London-Scottish architect, J. M. Maclaren.

Lent by Glasgow University, Mackintosh Collection
Plate 10

110 The Mitchell Street Extension of the Glasgow Herald Building: The Tower

Photograph by Oscar Marzaroli, 1968.

On the completed building the date *1895*, also on a drain pipe, replaces the *1894* of the drawing.

111 Design for Queen Margaret's Medical College: Perspective Drawing

Pen and ink. 49·8 × 80·6 cm (19⅝ × 31¾ ins). Inscr. in three sections, lower left, UNIVERSITY OF GLASGOW/QUEEN MARGARET COLLEGE; MEDICAL/DEPARTT; JOHN HONEYMAN/AND KEPPIE/ARCHITECTS. S., lower right, CHARLES RENNIE MACKINTOSH.
COLL: Always with Mackintosh's former firm
EXH: Saltire, 1953 (C 5)
LIT: *The British Architect*, XLV, 1896, pp 22, repr. fac. p 24; Pevsner, p 24, repr. p 69; Howarth, pp 63-5

Although officially a Honeyman and Keppie contract there seems little doubt that the design was Mackintosh's, 1894/5. The interior has now been gutted for B.B.C. studios, and the exterior virtually enclosed by some not very inspired B.B.C. architecture.

Lent by Messrs Keppie, Henderson & Partners, Glasgow
Plate 11

112 Designs for Alterations to an Inn at Lennoxtown Stirlingshire (a) Plans (b) Elevations

Pencil, pen and ink and watercolour on tracing linen. Each, 46 × 31 cm (18⅛ × 12¼ ins). There are various inscriptions, none in Mackintosh's hand; one to an endorsement of agreement gives the date, *27th Sept. 1895*.
COLL: See No. 2

The design is certainly by Mackintosh and the drawings, though not the lettered inscriptions, may well be by him. With such a modest undertaking Mackintosh would be left a free hand, perhaps for the first time with any commission. He put to use the observations he had made in Dorset in the summer of the very same year (1895): the front windows are very like those of *Old House, Lyme Regis* (No. 29) and the inn sign is suspended in exactly the same way as that of the *Rising Sun, Wareham* (No. 28). The inn itself survived until recently but, as an unrecorded Mackintosh, was demolished without protest.

Lent by Glasgow University, Mackintosh Collection
Plate 11

113 Design for the Martyrs' School: Perspective

Pen and ink. 61·3 × 92·5 cm (24 × 36⅜ ins). S., lower centre, CHARLES RENNIE MACKINTOSH; inscr., lower left, THE SCHOOL BOARD OF GLASGOW MARTYRS/PUBLIC/SCHOOL and, lower right, JOHN HONEYMAN AND KEPPIE ARCHITECTS; d., on a sundial on the building, *1896*.
COLL: See No. 2
EXH: Saltire, 1953 (C 4)
LIT: Howarth, pp 65-6, pl 20A; Macleod, p 40, repr. p 39

The building itself, completed in 1896, contains a number of characterisically Mackintosh elements—in the decoration of the main door and the roof trusses in the main hall, for example—which if not as extremely Art-Nouveau as his graphic work of the same date (see Nos. 77-8) is closely related to it. In the drawing, the dress of the girl skipping in the centre foreground could have been designed by Margaret Macdonald. The school still survives but is in imminent danger.

Lent by Glasgow University, Mackintosh Collection
Plate 11

114 Original Design for the North Elevation of Glasgow School of Art, 1897

Photograph of Mackintosh's original drawing made at the same time as the first designs, for the east and west façades (No. 115). The drawing itself (repr. in Howarth, p 76, fig 15) is not available for this exhibition but, as it is so essential for any explanation of the development of Mackintosh's ideas in connexion with the building, it is represented here by an enlarged photograph of the illustration in Howarth.
LIT: See No. 115

Mackintosh's most famous building—and, indeed, one of the most famous buildings in modern architecture—is the Glasgow School of Art. It was first conceived in 1896 when the Governors, with £21,000 to spend, decided to move from their cramped quarters and to choose the architect for the new building by competition. Francis H. Newbery, the very active and determined Headmaster of the School, drew up an exacting schedule of accommodation. The most economical entry—and the one that came nearest Newbery's requirements—was from the well-established Glasgow firm of Honeyman & Keppie. It was an open secret, however, that Mackintosh, then a draughtsman in the firm, was the real author of the winning design. He was also, as this exhibition has already shown, a protegé and friend of Newbery's, one whose choice would automatically establish a harmonious relationship between client and architect.

Although the competition was for the whole building it was realized that the cash in hand would only run to a first phase. Mackintosh's design, with its almost complete elimination of the kind of detail usually thought appropriate for academic buildings, gave best value for money. It included the whole of the eastern portion right up to the further side of the central section.

A diligent search through the architectural journals of the time can no doubt reveal more or less contemporary precedents. Howarth, Macleod and, perhaps most comprehensively, David Walker (in an article to appear in the *Architectural Review*) have all noticed Mackintosh's awareness of what progressive architects were doing elsewhere. The large windows, for example, have been compared with Voysey's in a design for a studio; and the asymmetrical main entrance was anticipated by Norman Shaw's for New Zealand Chambers in London. This is just to say that, like all architects, Mackintosh was prepared to learn from what had been done by others: his style, however, is the style of the future.

For an architect who had travelled much and become an obsessive observer of traditional architecture, there were, inevitably, other influences. The central section owes as much to the traditions of Scottish vernacular architecture as to anything learnt from Norman Shaw; and the turrets on the roofline are as much those of Scottish tradition as they are Voysey's. But, as with the borrowings from less distant sources, everything has been reinterpreted. Everything, in fact, is inalienably Mackintosh.

A question might well be asked. How far was the 'newness' of the School of Art the consequence of the comparatively small building fund the Governors had at their disposal? Another Mackintosh (or largely Mackintosh) design of the late 1890s—that for the National Bank Buildings (No. 129)—shows that, for clients of a different kind, he could be very much more conservative. But the almost simultaneous designs for the Glasgow International Exhibition (Nos. 134-7) show him, if anything, even more prophetic. The truth surely is that in 1896 Mackintosh was at the turning point of his career as an architect. Whatever happened, he would have developed the way he did. But the special needs of the School of Art and Newbery's intelligent and far-sighted encouragement hastened the process.

115 Designs for the East and West Elevations of Glasgow School of Art, 1897

Pencil, ink and watercolour. 61 × 91·5 cm (24 × 36 ins). Inscr. and d., lower right, 140 BATH STREET/GLASGOW. MARCH 97.

COLL: Presented by Mackintosh's old firm, now Keppie, Henderson & Partners.

EXH: Glasgow School of Art, *Centenary Exh.*, 1968

LIT: The Glasgow School of Art has been the subject of so much literature that only the two fullest discussions of it are listed here. These are Howarth, pp 69-92, and Macleod, pp 40-61, 120-40. Reference should also be made to a forthcoming article by David Walker in the *Architectural Review*. A detail from this drawing and several of the other preliminary designs are repr. by one or other of these authors.

The east elevation, as shown in this design, was not changed much in the process of erection (see Nos. 117 and 123). It is the part of the building which most directly reveals Mackintosh's interest in traditional Scottish architecture; and it might have been even more so if the little pencilled-in feature had been executed in its original form.

The west elevation could not be part of the first phase of building. When it came to be executed Mackintosh's ideas had completely changed (see Nos. 117 and 124).

Lent by Glasgow School of Art

Plates 13 and 16

116 **Design for the North Elevation of Glasgow School of Art, 1907**

Pencil, ink and watercolour. 61 × 91·5 cm (24 × 36 ins).
COLL and LIT: See No. 115
EXH: Glasgow School of Art, *Centenary Exh.*, 1968

The main difference between the completed north elevation and that shown in the 1896-7 design is the addition of an attic storey. But, visually, this is less than would appear from this drawing. For by setting back the upper row of windows, Mackintosh made them quite invisible from Renfrew Street (see the enlarged photograph, No. 122a).

Lent by Glasgow School of Art
Plate 14

117 **Designs for the East and West Elevations of Glasgow School of Art, 1907**

Pencil and ink. 61 × 91·5 cm (24 × 36 ins). Inscr. and d. 4 BLYTHSWOOD SQUARE/GLASGOW MAY 1907
COLL and LIT: See No. 115
EXH: Glasgow School of Art, *Centenary Exh.*, 1968

The east elevation is as built (the large windows shown in the photograph No. 123 were added in 1915 in order to provide light for a room where the live models for animal paintings were kept). The west elevation has been completely redesigned. In 1897 the roof line falls with the steep slope of Scott Street: in 1907 the lower part of the site provides a base for a soaring tower block containing the Library which, if it has affinities with the spirit of the traditional Scottish tower house, is completely twentieth-century in all its detailing.

Even this change was not enough. As so often happened with Mackintosh there were others made in the course of construction. As the enlarged photograph No. 124 shows, the ashlar of the blank wall on the left was replaced by undressed stone; and, even more strikingly, the normal sized door-piece grew to colossal proportions, extending well above the line of the windows (Mackintosh's pencilled alterations are just visible on the drawing).

Lent by Glasgow School of Art
Plates 13 and 16

118 **Design for the South Elevation of Glasgow School of Art, 1907**

Pencil, ink and watercolour. 61 × 91·5 cm (24 × 36 ins). Inscr. and d., lower right, 4 BLYTHSWOOD SQUARE/GLASGOW MARCH, 1907.
COLL and LIT: See No. 115
EXH: Glasgow School of Art, *Centenary Exh.*, 1968

This is the least familiar side of the school, for although it is on a hill overlooking Glasgow's principal street, a line of buildings obscures it except from the rooftops on a parallel hill to the south. It is in some ways Mackintosh at his most daring. On the left there is the great tower block of the library; and the necessity for providing more space in the interior gave him the opportunity of making an arrangement incorporating the prophetic and, where he reaches the 1896-7 east end, the traditional. The scattering of the windows—at first sight casual—is related to internal needs: the remarkable little galley walkway (the 'Hen Run') is not a whimsy but an essential corridor; and the cantilevered greenhouse (on the top floor, where it got most light) provided fresh models for still life painting. Yet all is orchestrated into a coherent composition—one which suggests some of the elements observed by Mackintosh in the Castle on Holy Island (see No. 34).

The superimposed alterations show changes made to the first building, and those in pencil others thought of between 1907 and 1910.

Lent by Glasgow School of Art
Plate 15

119 **South Elevation of Glasgow School of Art, 1910**

Pencil, ink and watercolour. 61 × 91·5 cm (24 × 36 ins). Inscr. and d., lower right, 4 BLYTHSWOOD SQUARE/GLASGOW. NOVEMBER 1910.
COLL and LIT: See No. 115
EXH: Glasgow School of Art, *Centenary Exh.*, 1968

Even after his revisions to the first half of the building, and the proposed alterations pencilled on the 1907 elevation, Mackintosh made a few others. This drawing, from a set made in 1910 of the completed building, shows the façade as it is—including the parts that are now virtually invisible.

Lent by Glasgow School of Art

120 **Plan for the Second Floor of Glasgow School of Art, 1910**

Ink and watercolour. 61 × 91·5 cm (24 × 36 ins). Inscr. and d., lower right, 4 BLYTHSWOOD SQUARE/GLASGOW. NOVEMBER 1910.
COLL and LIT: See No. 115
EXH: Glasgow School of Art, *Centenary Exh.*, 1968

In adding this floor for the 1907-9 phase of building Mackintosh was faced with the problem of what might happen to his original two-storey façade with an additional floor put above it. In the 1907 elevation (No. 116), which makes no allowance for angles of vision, it constitutes a wide band above the cornice; but, as the photograph from street level (No. 122a) shows, it is completely out of sight. This plan, showing the set-back series of studios, explains why this happens and why the staircase turret to the Director's studio still remains a dominant feature.

The plan also shows how Mackintosh was able to link the two ends of the floor, by-passing the already-built Director's studio by the glass pavilion which was to become known to posterity as the 'Hen Run' (No. 125a).

Lent by Glasgow School of Art

121 **Sections through the Entrance Hall and Museum and through the Lecture Theatre and Library, 1910.**

Ink and watercolour. 61×91·5 cm (24×36 ins). Inscr, and d., lower right, 4 BLYTHSWOOD SQUARE/GLASGOW NOVEMBER 1910.
COLL and LIT: See No. 115
EXH: Glasgow School of Art, *Centenary Exh.*, 1968
Lent by Glasgow School of Art

122 **Glasgow School of Art, North Façade** (a) View from Renfrew Street (b) Main Entrance (c) Wrought Iron Brackets

Photograph (a) by Studio Seven, Glasgow, 1968; (b) by Oscar Marzaroli, 1968; (c) by Keith Gibson, 1967.
Plates 14, 15 and 17

123 **Glasgow School of Art, East Façade**

Photograph by Keith Gibson, 1967
Plate 13

124 **Glasgow School of Art, West Façade**

Photograph by Keith Gibson, 1967
Plate 16

125 **Glasgow School of Art, South Façade** (a) Panoramic View (b) the 'Hen Run'

Photograph (a) by Oscar Marzaroli, 1968; (b) by Keith Gibson, 1967
Plates 15 and 17

126 **Glasgow School of Art, Interior of the 1897-99 Building** (a) Looking up the Main Staircase (b) Looking down the Main Staircase (c) Timber Trusses, Museum Roof

Photograph (a) by Oscar Marzaroli, 1968; (b) and (c) by Keith Gibson, 1967
Plate 17

127 **Glasgow School of Art, Interior of the 1907-10 Additions** The Library

Photograph by Bedford Lemere, 1904
Plate 17

128 **Model of Glasgow School of Art**

Made about 1953 by a group of young architects, formerly students of Glasgow School of Art, and their friends.
Scale: ⅛ in to 1 ft (1 : 96)

129 **Unexecuted Competition Design for the National Bank of Scotland Buildings, Buchanan Street and St Vincent Street, Glasgow: Elevations**

Pen and ink and wash. 60·5×91·4 cm (23⅞×35⅞ ins). Inscr., above, PROPOSED NATIONAL BANK/BUILDINGS GLASGOW DESIGN/B and *No. 5*; and, below right, *John Honeyman & Keppie/Architects*/140 BATH STRT./ GLASGOW 1898.
COLL: See No. 2

On the left of the ground floor of the Buchanan Street elevation there are alternative treatments: one continuing the row of windows, the other (as exhibited) with an open shop front. Although very much of an 'office' product the drawing is in Mackintosh's hand and possesses sufficient interest to make it relevant to his work. The turrets, the upper floor windows, the treatment of the sculptural features and—most notably—the shop front all display Mackintosh ideas. It well may have been that had the entry been successful, more would have crept in during the course of building. It is, however, remarkable that, with the School of Art well on the go, Mackintosh could, as late as 1898, be associated with anything as conservative as this. The competition was won by J. M. Dick Peddie, of Edinburgh, whose even more unexceptionable exercise in 1900 Renaissance style still survives.

Lent by Glasgow University, Mackintosh Collection

130 **Design for Queen's Cross Church, Glasgow**
Perspective

Pencil and pen and ink. 56×61·8 cm (22×24⅜ ins), with additional strip along bottom, 4·7 cm (1⅞ ins) wide. S. vertically, lower right, C.R.M. There are inscriptions both on the additional strip and on the original sheet beneath it; both give the architects' name as JOHN HONEYMAN AND KEPPIE; on the upper strip the church's name is given as ST. MATTHEWS CHURCH GLASGOW/ NOW QUEEN'S CROSS CHURCH.
COLL: See No. 2
EXH: Paris, *British Architecture*, 1914 (Scottish Section, 57); *Mem. Exh.*, 1933 (80); Saltire, 1953 (C 11)

LIT: *Academy Architecture*, XIII, 1898, p 65, fig. 250; Pevsner, pp 28-9, repr. p 89; Howarth, pp 175-80, pl 70

Through various unions and combinations the church has had a variety of names: to avoid confusion it has been given here with its territorial rather than its hagiographical one. It was designed in 1896 immediately after the competition drawings for the School of Art were completed. The combination of Art Nouveau with Gothic is one which Mackintosh was to repeat at Ruchill (No. 132) and, indeed, in his project for Liverpool Cathedral (No. 157). As Howarth points out, the very unusual tower is a development of one which Mackintosh sketched at Merriot, Semerset (No. 26) in 1895. Though at first sight, conservative the church is remarkable for a number of forward-looking features including some bare iron girders across the vault exposed in what might later have been described as a 'brutal' fashion (see photograph, No. 131b).

Lent by Glasgow University, Mackintosh Collection
Plate 12

131 **Queen's Cross Church, Glasgow** (a) Exterior (b) Interior looking towards Chancel (c) Pulpit

Photographs, 1967, by Keith Gibson; presented to the exhibition by the Hamlyn Group, Publishers.

132 **Preliminary Design for Ruchill Church Hall, Glasgow** Elevation

Pencil on tracing paper. 22·2 × 27·6 cm (8¾ × 10⅞ ins).
COLL: See No. 2
LIT: See Howarth, pp 180-1; see A. McL. Young et al., *Glasgow at a Glance*, 1965, no. 143, repr.

A minor work but interesting in that it is contemporary with the completion of the first phase of the Glasgow School of Art (No. 114 etc) in 1899. As might be expected the Church Hall is less startlingly 'modern', but there are elements—for example, the double window on the upper floor which corresponds to the one over the main entrance to the School of Art—that show the same mind at work. The building survives in a somewhat shabby state. Mackintosh did not receive the commission for the adjacent church: this went to a more conservative architect, Neil C. Duff.

Lent by Glasgow University, Mackintosh Collection
Plate 12

133 **Ruchill Church Hall, Glasgow** Street Exterior

Photograph by Keith Gibson, 1967.

134 **Unexecuted Competition Designs for the Glasgow International Exhibition of 1901** North and South Elevations of the Grand Hall

Two sheets mounted together; pencil and grey wash. Each, 90 × 152·5 cm (35½ × 60 ins). Each inscr., upper left, INTERNATIONAL EXHIBITION GLASGOW 1901/COMPETITION FOR BUILDINGS; one sheet, numbered, upper right, *No. 3*, the other, *No. 4*; each sheet s., lower right, with *a nom-de-plume* in the form of a stylized flower and leaves.
COLL: See No. 2 for sheet numbered *4*; and No. 11 for sheet numbered *3*.
EXH: Saltire, 1953 (7-10)
LIT: Howarth, pp 170-2, see pl 67; Macleod, repr. p 72

The competition, held in 1898, was won by the prolific Glasgow architect, James Miller. Howarth observes that this winning design, a bit of Spanish baroque confectionery, derives from James Sellars's for the earlier Glasgow exhibition of 1888. So, in general layout, does Mackintosh's. But while Miller made the prototype more ornate, Mackintosh resorted to unadorned simplicity. The dome—perhaps a prerequisite for Glasgow exhibitions—remained, but it was presented with severe geometricality—with an Art Nouveau lantern surmounted by a Chinese coolie hat.

Lent by Glasgow School of Art and Glasgow University, Mackintosh Collection.

135 **Unexecuted Competition Designs for the Glasgow International Exhibition of 1901** West and East Elevations of the Grand Hall

Two pencil and wash drawings on same sheet. 90 × 152·5 cm (35½ × 60 ins). Inscr., upper left, and s., lower right, as No. 134; sheet numbered, upper right, *No. 5*.
COLL: See No. 2
EXH and LIT: See No. 134

Lent by Glasgow University, Mackintosh Collection

136 **Unexecuted Competition Designs for the Glasgow International Exhibition of 1901** (a) Plan, South Elevation and Section of Concert Hall (b) Elevation, Section and Plan of Alternative Concert Hall

Two sheets (only a portion of each displayed) mounted together; pencil and grey wash. Each, 90 × 152·5 cm (35½ × 60 ins). Each inscr., upper left, and s., lower right, as No. 134; sheets numbered, upper right, *No. 8.* and *No. 9*.
COLL: See No. 2
EXH: See No. 134
LIT: Howarth, pp 170-3, pl 68; Macleod, p 70-1, repr.

The rectangular hall, though remarkable enough for

1898, is quite overshadowed by its saucer-domed alternative—something that seems to belong to the world of post-1945 rather than the turn of the century.

Lent by Glasgow University, Mackintosh Collection
Plate 18

137 **Model based on Design for Alternative Concert Hall in Glasgow International Exhibition Competition of 1898**

Made about 1953 by students of the Manchester University School of Architecture.
Scale $\frac{3}{32}$ in to 1 ft (3 : 384)

138 **Designs for Windyhill, Kilmacolm, Renfrewshire** (a) Perspective from the North-west (b) Perspective from the South-east

Two pen and ink drawings, each 28·9 × 57·2 cm (11⅜ × 22½ ins). (a) S. and d. vertically, lower right, CRM/*1900*; (b) s. and d. vertically, lower left, CRM/*1900*.
Two drawings, each 28·9 × 57·2 cm (11⅜ × 22½ ins). (a) S. and d. vertically, lower right, CRM/*1900*; (b) s. and d. vertically, lower left, CRM/*1900*.
COLL: William Davidson, whose family presented it
EXH: *Mem. Exh.*, 1933 (151; both mounted together); Saltire, 1953 (C 18-19)
LIT: See H. Muthesius in *Dekorative Kunst*, V, 1902, pp 193-203; see Howarth, pp 94-107, pls 33-5; see Macleod, pp 73-7; see H. R. Davidson in *Scottish Art Review*, XI, no. 4, 1968, pp 2-4.

In the mid 1890s Mackintosh became friendly with a young Glasgow business man, William Davidson, and did some decorating and furnishing of the flat that Davidson and his young family occupied in Gladsmuir, his parents' house at Kilmacolm. When, about 1899, he decided to build for himself his choice of architect was, inevitably, Mackintosh. Windyhill, the first of Mackintosh's private houses, begins a new era in domestic architecture. It was completed in 1901, and still survives, though in a somewhat mutilated state.

Lent by Glasgow School of Art
Plate 20

139 **Windyhill, Kilmacolm, Renfrewshire** Exterior from the North

Photograph by Annan, Glasgow, *c.* 1901-02.
Plate 20

140 **Windyhill, Kilmacolm, Renfrewshire** Garden Seat and Exterior from the South

Photograph from a print in Glasgow University Collection.

141 **Windyhill, Kilmacolm, Renfrewshire** Entrance Hall looking towards Staircase

Photograph by Annan, Glasgow, *c.* 1901-02.
Plate 21

142 **Design for Wall Decoration and Furniture for a Bedroom in Westdel, Queen's Place, Glasgow**

Pencil and watercolour. 23·6 × 42·8 cm (9¼ × 16⅞ ins).
COLL: See No. 2
LIT: See H. Muthesius in *Dekorative Kunst*, V, 1902, pp 208-9

Mackintosh, by himself or on behalf of his firm, took on a number of small commissions in or near Glasgow. In Westdel, which belonged to a member of the Maclehose family, he designed a small bedroom and dressing room. All the fixed parts of this room, which probably dates from the same time as Windyhill (No. 138), 1900, still remain.

Lent by Glasgow University, Mackintosh Collection

143 **Unexecuted Design for a Country Mansion** Two Elevations

Pencil and watercolour. 55·2 × 76·2 cm (21¾ × 30 ins). Inscr., upper left, A COUNTRY MANSION/DESIGNED BY CHARLES RENNIE MACKINTOSH.
COLL: See No. 2
EXH: *Mem. Exh.*, 1933 (177)
LIT: Howarth, p 111

All that is known of this project is the present stained and damaged drawing. In the large door and the row of tall windows in the central part of the lower façade there are still suggestions of Mackintosh's pre-School-of-Art style; the rest (even the disciplined trees) is much more like Windyhill (No. 138), Hill House (No. 150) and the Haus eines Kunstfreundes. A transitionary date, perhaps 1900, is therefore possible.

Lent by Glasgow University, Mackintosh Collection

144 **Unexecuted Designs for an Artist's Country Cottage** (a) South Elevation and Plans (b) North Elevation (c) West Elevation (d) East Elevation

Pencil, pen and ink and watercolour. (a) and (b) 20·3 × 44·7 cm (8 × 17⅝ ins), (c) and (d) 20·3 × 25 cm (8 × 9⅞ ins). All s., d. and inscr. on reverse.
COLL: See No. 2
EXH: *Mem. Exh.*, 1933 (107, 112); Saltire, 1953 (C 21-2)
LIT: H. Muthesius in *Dekorative Kunst*, V, 1902, p 215, repr. p 211; Howarth, pp 111-2, pl 44; Macleod, pp 77-8, repr.

Muthesius writes of this project as 'meeting the special needs and desires of the artist and his wife.'

Mackintosh, who married Margaret Macdonald in 1900, was therefore planning his own ideal home—in fact two ideal homes, for there is a complementary set for an artist's town house (repr. Howarth, pl 45). The date 1900-01 fits very well: these designs relate closely to the Country Mansion design (No. 143), and, indeed, the 'Haus eines Kunstfreundes' (No. 147).

Lent by Glasgow University, Mackintosh Collection
Plate 21

145 **The Mackintoshes' Flat, 120 Mains Street, Glasgow** The Drawing Room

Photograph by Annan, Glasgow, *c.* 1900/4.
LIT: B. E. Kalas, *De la Tamise à la Spree*, Rheims, 1905, reprinted in translation as introduction to catalogue of *Mem. Exh.*, 1933; Howarth, pp 43-8, pls 12-3

If the *Artist's Country Cottage* (No. 144) and the complementary *Artist's Town House* were dreams the Mains Street (now Blythswood Street) studio flat of 1900 was very much reality. At Windyhill there had been some white-painted furniture, but natural wood had predominated: here, the emphasis was reversed. As Hermann Muthesius put it (see *Scottish Art Review*, XI, no. 4, 1968, p 16) the subtleties of Velazquez and Whistler were 'interpreted in the three dimensions of a room.' None of Mackintosh's work in the flat remains. But, this time the person responsible was Mackintosh himself who, when he moved to Southpark Avenue (see No. 165) took with him furniture, fireplaces, light fittings and everything. Elsewhere in the exhibition an attempt has been made at re-creating, in reduced scale, some of the atmosphere of the Mains Street and Southpark Avenue rooms in which the Mackintoshes themselves lived.

146 **Unexecuted Designs for Gate Lodge, Auchenbothie, Kilmacolm, Renfrewshire** Elevations and Plans

Pencil, pen and ink and watercolour. 35·5 × 52·2 cm (14 × 20½ ins). Inscr., s. and d., lower right, DESIGN FOR GATE LODGE/AUCHINBOTHIE, KILMACOLM/CHAS. R. MACKINTOSH DES. 1901.
COLL: See No. 2
LIT: See Howarth, p 109

Mackintosh produced at least four sets of designs for this tiny building. The one eventually chosen (described by Howarth, *loc. cit.*) was much plainer than this. It would, however, have cost very much less.

Lent by Glasgow University, Mackintosh Collection

147 **Project Designs for 'Haus eines Kunstfreundes' Competition**

Title page and 11 (of 14) lithographic illustrations of drawings; from the *Meister der Innen Kunst* portfolio, *Charles Rennie Mackintosh, Glasgow: Haus eines Kunstfreundes* with an introduction by Hermann Muthesius, Darmstadt, Alex Koch, 1902.
COLL: The portfolio from which these plates have been borrowed was presented by Mackintosh himself to the Glasgow School of Art, 14 October 1908
EXH: *Mem. Exh.*, 1933 (24, 29, 30, 32, 34-5, 36, 59-60, 62, 64-6, 71-2); Saltire, 1953 (C 23)
LIT: Pevsner, pp 32, 93; Howarth, pp 157-62, pls 61-3; Macleod, pp 77-82

The international competition for which these designs were made was organized by the *Zeitschrift für Innen-Dekoration* of Darmstadt in 1901. The first prize went to the English architect, H. M. Baillie Scott, working in a well-behaved Arts-and-Crafts style. But it was Mackintosh, winner of the second prize, who made the real impact. Hermann Muthesius, in his introduction to the portfolio presenting the designs to the public, wrote of his influence which had 'penetrated to the Continent, even as far as Vienna, where it found a specially congenial soil.' 'If,' he concluded, 'one were to go through the list of truly original artists, the creative minds of the modern movement, the name of Charles Rennie Mackintosh would certainly be included even amongst the few that one can count on the fingers of a single hand.'

The plates displayed here are the title page and following from the portfolio: 1 (plans); 3 (north elevation); 4 (south elevation); 5 (perspective from the south-west); 6 (perspective from the north-west); 7-9 (reception room and music room, with designs of female figures by Margaret Macdonald); 10 (nursery, with the 'Sleeping Beauty' by Margaret Macdonald); 12 (the entrance hall); 14 (dining room).

Lent by Glasgow School of Art
Plate 19

148 **Model based on Design for 'Haus eines Kunstfreundes' Competition of 1901**

Made about 1953 by students of the Manchester University School of Architecture.
Scale: ⅛ in to 1 ft (1 : 96)

149 **Design for the Daily Record Building, Glasgow**
Perspective

Pencil, ink and watercolour. 117·7 × 37·2 cm (46⅜ × 14⅝ ins). S. and d., lower left, CHAS. R MACKINTOSH/*1901*, and again, lower right, CHAS. R. MACKINTOSH; inscr., across bottom, DAILY RECORD BUILDINGS.
COLL: See No. 2
EXH: *Mem. Exh.*, 1933 (7); Saltire, 1953 (C 12); Paris, *Sources of the 20th Century*, 1960-61 (1070)
LIT: Howarth, pp 174-5, pl 69

This building—no longer used by the *Daily Record*—survives in a somewhat grimy state. As David Walker points out, in his forthcoming *Architectural Review* article, Scots Baronial elements, mostly implicit in the Hill House (No. 150, etc.), are given direct expression in dormers of a seventeenth-century Scots pattern.
Lent by Glasgow University, Mackintosh Collection
Plate 24

150 **Design for the Hill House, Helensburgh, Dunbartonshire** Perspective from the South-west

Pen and ink. 33·6 × 57·2 cm (13¼ × 22½ ins). S. and d., lower right, CHARLES RENNIE MACKINTOSH 1903.
COLL: Professor W. J. Smith, Glasgow, who presented it.
EXH: Saltire, 1953 (C 17)
LIT: F. Agnoletti, 'The Hill-House Helensburgh' in *Deutsche Kunst und Dekoration*, VI, 1905, pp 337-68, repr. p 338; *The Studio Year-Book of Decorative Art*, 1907, repr. p 32; see Howarth, pp 98-107, pls 36-42; see Macleod, pp 80-90; see W. W. Blackie in *Scottish Art Review*, XI, no. 4, 1968, pp 6-11

When, in 1902, Walter W. Blackie, the publisher, decided to have a new house built on a site he had acquired overlooking the Firth of Clyde, he asked Talwin Morris, the art manager of his firm, for advice on the choice of an architect. Talwin Morris had no hesitation in recommending Mackintosh and when Blackie met him they found themselves very much in sympathy with each other. This happy relationship between client and architect resulted in the largest, and perhaps finest, example of Mackintosh's executed domestic architecture. The Hill House, which rounds off a great phase of his career, is represented here by four other drawings of exteriors, interiors and details; by four photographs; and by a reconstruction based on some of the elements—especially the stencilling—of its drawing room. The house still survives in good condition.
Lent by Glasgow School of Art
Plate 22

151 **Design for the Hill House, Helensburgh, Dunbartonshire** Perspective from the North-West

Pen and ink. 33·6 × 62·9 cm (13¼ × 24¾ ins). S. and d., lower left, CHARLES RENNIE MACKINTOSH 1903.
COLL: W. W. Blackie; acquired by the present owner when he bought the house.
EXH: *Mem. Exh.*, 1933 (79)
LIT: *Deutsche Kunst und Dekoration*, VI, 1905, repr. p 337; see also No. 150

The wing with a horizontal window in the right foreground was intended as a billiards room, but was never built.
Lent by T. Campbell Lawson, Esq, Helensburgh, Dunbartonshire

152 **Design for the Hill House, Helensburgh, Dunbartonshire** Perspective from the South-East

Pen and ink. 33·6 × 55·2 cm (13¼ × 21¾ ins). S. lower right, CHARLES/RENNIE/MACKINTOSH, and d. *19/05*.
COLL: See No. 151
EXH: *Mem. Exh.*, 1933 (110)
LIT: *The Studio Year Book of Decorative Art*, 1907, repr. p 32; see also No. 150

The trees in the drawing are of a very special Mackintosh kind. He went on to carry the process further by arranging with Walter Blackie's gardener to trim the real ones to his instructions.
Lent by T. Campbell Lawson, Esq, Helensburgh, Dunbartonshire

153 **Design for Wall Decoration and Furniture for the Principal Bedroom, the Hill House, Helensburgh, Dunbartonshire**

Pencil, watercolour and gold paint. 31·4 × 45·5 cm (12⅜ × 17⅞ ins).
COLL: See No. 2
LIT: Macleod, p 94 repr.; see also lit. as for No. 150

The two embroidered panels on either side of the bed were made (they are No. 236 in this exhibition). It is not certain, however, whether they were ever put in the position shown here for even in the earliest photographs of the room they are not to be seen. The washstand is No. 235 here.
Lent by Glasgow University, Mackintosh Collection
Plate 23

154 **Design for a Writing Cabinet for the Drawing Room, the Hill House, Helensburgh, Dunbartonshire**

Pencil and watercolour. 27 × 40·6 cm. (10⅝ × 16 ins.)
Inscr. variously and addressed and d., *140 Bath Street, Oct. 1904.*
COLL: See No. 2

Mackintosh remained Blackie's friend and, when there was anything to be added, he was called on to provide it. This cabinet is now owned by Professor Thomas Howarth.

Lent by Glasgow University, Mackintosh Collection

155 **The Hill House, Helensburgh, Dunbartonshire** (a) View from the South-east (b) Bay Window in Drawing Room (c) East Wall of Principal Bedroom (d) Wall Decoration and Clock in Entrance Hall

Photographs (a), (b) and (d) by Bedford Lemere, 1904; (c) by Oscar Marzaroli, Glasgow, 1968
Plates 22 and 23

156 **Two Designs for a Bedroom for an Austrian or German Client** (a) Wall with Washstand (b) Wall with Dressing Table

Two pencil and watercolour drawings. Each about 35 × 50 cm (13¾ × 19¾ ins). The washstand wall drawing (a) is s. and inscr., lower right, *Chas. R. Mackintosh/120 Mains Street/Blythswood Square Glasgow*. All descriptions are in German.
COLL: See No. 2

Neither the date nor the name of the German-speaking client is known. The washstand, however, has a 'splashback' patterned like that in the principal bedroom of the Hill House (see Nos. 153 and 155c), thus suggesting the period 1901-03. This would fit well for the work Mackintosh is known to have done for Fritz Wärndorfer in Vienna, and the publisher F. Bruckmann in Munich.

Lent by Glasgow University, Mackintosh Collection
Plate 25

157 **Preliminary Studies for Liverpool Anglican Cathedral Competition** (a) East Elevation (b) Section looking North

Two sheets in one mount. (a) 41 × 42 cm (16⅛ × 16½ ins); (b) 55·5 × 82 cm (21⅞ × 32¼ ins). The reverse of (b) is inscr., *Ring up Salmon.*
COLL: See No. 2
LIT: These two drawings are unpublished; for the most relevant discussions of the project and Mackintosh's contribution to it see: *The British Architect*, LIX, 1903, pp 190-1, 194-5; Howarth, pp 184-7, pls 72-3; Q. Hughes, *Seaport*, 1964, pp 114-6; Macleod, pp 109-14

The competition, which was held in 1903, was won by Giles Gilbert Scott, grandson of the Victorian restorer of so many Gothic cathedrals. Mackintosh's design was not premiated, but it did receive some cautious approval: indeed, as the author of *Seaport (loc. cit.)* points out, Scott's revised plans seem to incorporate several of Mackintosh's ideas.

The plan and general arrangement was traditional and the style Gothic: in 1903 it would have been foolhardy to submit a design for an Anglican cathedral that was otherwise. But as Mackintosh's earlier works at Queen's Cross (No. 130) shows, this was not a style that he found uncongenial. (He could be Gothic, or Scots Baronial, or uncompromisingly modern: what he could not become was Edwardian.) Gothic, moreover, could lend itself to an almost natural marriage with Art Nouveau: the window tracery, for instance, with its organic intertwining, is very much in keeping with the Mackintosh-Macdonald style of decoration. Nor is there any toning-down in the finished designs. Indeed here and there Mackintosh was prepared to go further, albeit discreetly, with the introduction of Art Nouveau elements—as, for example, the towers on either side of the east window which have lost their towers and donned the coolie-hats of the *Glasgow Herald* tower (see No. 109).

It is interesting to speculate concerning Mackintosh's note on the back of one of these drawings reminding himself to telephone James Salmon. Three or four years previously, when Mackintosh was concerned with his two earlier Art-Nouveau-Gothic commissions, Queen's Cross Church and Ruchill Church Hall, Salmon was similarly occupied on a church hall for another Glasgow congregation, St Andrew's East. Perhaps the two architects, who were good friends, had agreed to share a joint pool of knowledge.

Lent by Glasgow University, Mackintosh Collection

158 **Unexecuted Designs for Liverpool Anglican Cathedral**

Five (of a set of seven) sheets, pen and ink and wash. Average 62·8 × 91·5 cm (24¾ × 36 ins). All inscr., upper left, DESIGN NO. 2 and, lower right, *Honeyman, Keppie & MacKintosh*/140 BATH STREET GLASGOW; each num-

bered separately, upper right, and titled, lower left.
COLL: See No. 2
EXH: *Mem. Exh.*, 1933 (90, 92, 103-5); Saltire, 1953 (C 24-30)
LIT: As for No. 157

The designs displayed here are those numbered and titled as follows: 1 PLAN; 3 SOUTH ELEVATION; 4 EAST ELEVATION; 6 LONGITUDINAL SECTION; and 7 PERSPECTIVE. For a note on the competition and the designs see No. 157 above. Howarth writes that Honeyman & Keppie (the addition of Mackintosh's name on the present set anticipates the event) prepared two sets of designs, a statement that would seem to be borne out by the DESIGN No. 2 on each sheet. If a 'design no. 1' was ever submitted, all trace of it has now been lost; and it is highly unlikely that Mackintosh would have had anything to do with it.

These competition drawings have always been recorded as by Mackintosh himself. Certainly there is no question that the design is entirely his. But a certain stiffness, even in the perspective, suggests that they—like the Scotland Street School design (No. 166)—were done by an office draughtsman.

Lent by Glasgow University, Mackintosh Collection
Plate 24

159 Miss Cranston's Ingram Street Tearooms, Glasgow

(a) Cash Desk and Panelling (b) Door and Lintel in the Cloister Room (c) Carving over Door in the Chinese Room

Photographs, *c.* 1951.
LIT: Howarth, pp 131-6, pls 50-3

According to Howarth the Ingram Street Tearooms were begun in 1901 and intermittently added to up to 1912. All the work consisted of the remodelling of existing interiors, each taking on a different character. They are, in effect, a microcosm of Mackintosh's development over a decade, from the austere whiteness of his own flat, through the Orientalism of the Glasgow School of Art Library to the proto-Jazz-age decoration of his Derngate work (see No. 170) and his textile designs of 1920 and the immediately preceding years. This, the third of Miss Cranston's tearooms, is the only one publicly owned—by the Corporation of Glasgow. Much of its contents has been kept in store, hence the possibility of a reconstruction, elsewhere in this exhibition, making use of some of the elements of the Chinese Room (c) of 1912. The Cloister Room (b) is of about the same date. The cash desk and white panelling date from the earliest part of the tearooms, 1901.
Plate 28

160 Designs for Plaster Frieze Relief in the Ground Floor Front Room of Miss Cranston's Willow Tearooms, Sauchiehall Street, Glasgow

Pencil and watercolour. 24·4 × 45 cm (9⅝ × 17¾ ins).
COLL: See No. 2
LIT: This drawing and No. 161 are unpublished; the most useful sources of information about the Willow Tearooms are: *Dekorative Kunst*, VIII, 1905, pp 257-73 (profusely illustrated); Howarth, pp 136-47, pls 53-7; Macleod, pp 97-102

The Willow Tearooms on Sauchiehall Street (which took their name from the first part of the street's name, the Scots word for 'willow') was the last and most elaborate of the four tearooms with which Mackintosh had been associated. They were also the only ones for which he was completely responsible, outside and in. They were completed in 1904 and served their original purpose until some time in the 1920s—in their last years, somewhat prosaically, as 'The Kensington'. They then became part of Dalys where, in the environment of a ladies' store, much still survives. None of the purely architectural drawings has been traced, but there are a few for the decorative features and the furniture including this one and the next (No. 161).

The Willow Tearooms are also represented in this exhibition in a variety of different ways: by a rearrangement of the principal features from the Room de Luxe (see No. 263); by casts of the original plaster frieze (No. 267); and by display elements based on those of the original building.

The plaster frieze is one of the most extraordinary features of the whole building. Just what it represents or, rather, symbolizes, is something of a mystery. The author of the *Dekorative Kunst* article, who could have asked Mackintosh himself, is tantalizingly silent on the subject. Howarth suggests it is a series of abstractions based on the willow tree motif. Certainly some of the forms are based on the willow tree and the willow leaf. But as the two studies on the sheet show there is much else besides. Despite touches of colour in the drawing the reliefs themselves were always predominantly white.

Lent by Glasgow University, Mackintosh Collection

161 **Designs for Chairs and Tables for the Room de Luxe of Miss Cranston's Willow Tearooms, Sauchiehall Street, Glasgow**
Pencil and watercolour. 32·3 × 51 cm (12¾ × 20⅛ ins). Inscr., upper left, MISS CRANSTONS/SAUCHIEHALL ST/DRAWING OF/CHAIRS FOR/CENTRAL TABLES/LADIES ROOM.
COLL: See No. 2
LIT: See No. 263

Another drawing for the Willow Tearooms (see note on No. 160). The Room de Luxe, as the Ladies' Room came to be called, was on the first floor overlooking Sauchiehall Street. A re-creation of its features is elsewhere in this exhibition (No. 263). Its chairs and tables have, however, disappeared and can only be imagined from photographs and this drawing.
Lent by Glasgow University, Mackintosh Collection
Plate 25

162 **Miss Cranston's Willow Tearooms, Glasgow**
(a) Exterior (b) The Ground Floor Front Room from the Stair
Photograph (a) by Annan, Glasgow, *c.* 1905, and (b) from a print in Glasgow University Mackintosh Collection.
Plate 27

163 **Designs for Furniture and a Decorative Screen for the Music Room, Hous'hill, Nithshill, Glasgow**
Pencil and watercolour. 36·7 × 88·5 cm (14½ × 34¾ ins).
COLL: See No. 2
LIT: Macleod, repr. p 120 (and p 121); see also Howarth, pp 113-7; pls 46-7.

The Hous'hill was Miss Cranston's (or, as she was in private life, Mrs John Cochrane's) own house. In 1903 Mackintosh worked at remodelling its interiors, a task which he performed with discretion leaving room for the Cochranes' own antique furniture. In one or two of the bedrooms and in the music room, which was done some time between 1904 and 1906, he was able to create a complete environment. The house was ruthlessly demolished in 1933 and only a few articles of furniture, of which two are in this exhibition (Nos. 247 and 248), survive.
Lent by Glasgow University, Mackintosh Collection

164 **The Music Room, Hous'hill, Nithshill, Glasgow**
Photograph by Annan, *c.* 1905.
Plate 26

165 **The Mackintoshes' House, 78 Southpark Avenue, Glasgow** Drawing Room
Photograph by Robert Cowper, Glasgow University, 1963.
LIT: Howarth in *Journal of the Royal Institute of British Architects*, LIII, 1946, pp 489-91; Howarth, pp 117-9

In 1906 the Mackintoshes moved from their Mains Street flat (see No. 165) to a west-end terrace house. Most of the furniture and interior features were brought along, to be supplemented and fitted into an ingenious and characteristically Mackintosh-style conversion. The photograph here shows the shaping of two quite conventional first-floor rooms into something not unlike the 'open-planning' of a later era. The house has now been demolished, but an exact reconstruction of its interior is soon to be built as an annex to Glasgow University's new art gallery. In the meantime many of its features have been available for this exhibition.

166 **Design for Scotland Street School, Glasgow**
Perspective from North-east
Pen and ink. 54·2 × 110·2 cm (21⅜ × 43⅜ ins). S., lower right, W. S. MOYES DELT. and inscr., below, C. R. MACKINTOSH ARCHITECT/HONEYMAN KEPPIE AND MACKINTOSH/140 BATH STREET GLASGOW; and inscr., lower left, SCHOOL BOARD OF GLASGOW SCOTLAND STREET/PUBLIC SCHOOL
COLL: See No. 2
EXH: *Mem. Exh.*, 1933 (21); Saltire, 1953 (C 13); Paris, *Sources of the 20th Century*, 1960-1 (1072)
LIT: *Academy Architecture*, XXIX, 1906, pp 76-7; *Builders Journal*, XXIV, 1906, pp 266-9; Howarth, pp 187-90, pl 75A; Macleod, pp 115-7

Scotland Street School (designed in 1904 and completed in 1906) had, by the terms of the commission, to conform to standard board school regulations. However, the logic and sense of purpose, to which the design and the school itself are evidence, are Mackintosh's. Here, combined with a treatment which belongs to the twentieth century, are the conically capped staircase towers of much older Scottish provenance. The school is still used for its original purpose and its owners, the Corporation of Glasgow, have undertaken to preserve it.

This drawing has always been exhibited and published as by Mackintosh himself. There is no doubt about the design being entirely his; but the signature of William S. Moyes, a draughtsman in Mackintosh's firm who emigrated to Australia in 1906, shows that in the busy years of the early 1900s

Mackintosh was forced to follow common architectural practice.
Lent by Glasgow University, Mackintosh Collection
Plate 25

167 **Designs for Mosside (later Cloak), near Kilmacolm, Renfrewshire** Elevations and Plans
Six sheets, in two mounts of three each, pencil and watercolour on tracing paper. Each, 27 × 37 cm (10⅝ × 14⅝ ins).
COLL: See No. 2
LIT: See Howarth, pp 107-8, pl 43B; Macleod, p 142

Mosside was a later commission for H. B. Collins—the same client for whom Mackintosh had built a gate house in 1901 (see No. 146). Howarth dates it 1906. It is quite unlike anything he had done earlier: much more explicitly Scottish—with rubble walls and, in a planned but never executed tower, even crow-stepped gables (Howarth's illustration shows an addition, not by Mackintosh, which took the place of this tower). The house still survives though the roof and the fenestration have been altered.
Lent by Glasgow University, Mackintosh Collection
Plate 24

168 **Design for Auchinibert, near Killearn, Stirlingshire** Perspective
Pencil. 55·5 × 62·2 cm (21⅞ × 24½ ins).
COLL: See No. 2
LIT: Howarth, pp 109-11 (with a redrawing, by A. Graham Henderson, of this perspective); Macleod, p 142

Looked at after Windyhill (No. 138) and Hill House (No. 150), this house of 1906 and Mosside (No. 167) seem unexpectedly conventional. Mackintosh was not one for repeating successes and it may be, as his lecture notes of the early 1900s suggest, that in his insistence on craftsmanship and in his use of traditional materials and finishes he was deliberately understating his originality. It is difficult to generalize from Auchinibert: for here Mackintosh's client was not a Davidson or a Blackie, but one with whom there could have been little sympathy. Before the interior was completed there was a final disagreement and another architect was called in.
Lent by Glasgow University, Mackintosh Collection

169 **Designs for Mr Ritchie's Ladies Hairdressing Saloon** (a) Plans for Conversion (b) Mirrors
Two drawings, pencil and watercolour on tracing paper. Plan (a), 39·4 × 30·5 cm (15½ × 12 ins); mirror (b) 33 × 22 cm (13 × 8⅝ ins). The plan is dated, lower right, *April 1912.*
COLL: See No. 2

These very slight drawings are included here more for biographical than artistic reasons. By 1912 when they were made there were no new, challenging commissions: the architect with so much achievement and so much international recognition behind him was working on a minor conversion job for a hairdressing saloon. The mirror, it may be noted, derives from one designed for a Continental client in the very early 1900s (see No. 156).
Lent by Glasgow University, Mackintosh Collection

170 **Designs for 78 Derngate, Northampton** (a) The Front Door (b) Furniture and Screen in the Front Hall (c) Furniture and Fireplace in Front Hall
Three drawings, pencil and watercolour. (a) 39 × 26·7 cm (15⅜ × 10½ ins); (b) 34·7 × 51·7 cm (13⅝ × 20⅜ ins); (c) 37·5 × 52·7 cm (14¾ × 20¾ ins). (a) and (b) inscr., *J. Bassett-Lowke Esqr. Northampton*, and (b) with the address *2 Hans Studios/43A Glebe Place/Chelsea.*
COLL: See No. 2
LIT: See Howarth, pp 199-204; Macleod, pp 145-8

About 1915 W. J. Bassett-Lowke, of the Northampton engineering and model-making firm, was put in touch with Mackintosh who was, by this time, settled in Chelsea. Mackintosh designed a bedroom for him in his parents' house. This met with approval and was followed by an invitation to design a room for Bassett-Lowke's friend, F. Jones. When in 1916 Bassett-Lowke and his wife, Jones's sister Jane, moved to their first home in a terrace house at 78 Derngate, Mackintosh had remodelled and refurnished it completely. He was later also to design furniture for the Bassett-Lowkes' weekend cottage, Candida Cottage.

In his Northampton work Mackintosh developed the angularity which had begun to appear in his later decorative work in Glasgow—most markedly in the Ingram Street Cloister Room (see No. 159b). The front door, the screen and the fireplace were all executed much as they appear in the drawings; the wall decoration, however, became more elaborate—as is shown in the re-creation based on the Front Hall elsewhere in this exhibition.
Lent by Glasgow University, Mackintosh Collection

171 **78 Derngate, Northampton** (a) The Garden Façade (b) Principal Bedroom
Photographs by W. J. Bassett-Lowke, *c.* 1917.
Plate 29

172 **Design for a Fireplace in 'The Dugout' Room of Miss Cranston's Willow Tearooms**

Pencil and watercolour. 40·6 × 38·1 cm (16 × 15 ins). Inscr., lower centre, *Miss Cranston's Sauchiehall Street Glasgow/Drawing and commemorative panel over Fireplace in Back Room,* and, lower right, *2 Hans Studios/42A Glebe Place Chelsea S.W.3*

LIT: See Howarth, p 144

'The Dugout' was a basement extension made by Miss Cranston to the Willow Tearooms in 1917-18. Although the Mackintoshes were by this time settled in London they were remembered by their old patron and friend. Margaret painted *The Little Hills* (No. 324) and Mackintosh designed this commemorative fireplace incorporating the flags of the allies in coloured enamels.

Lent by Glasgow School of Art

173 **Designs, mostly unexecuted, for Studios in Chelsea** (a) Elevation to Glebe Place of Three Studios (b) Elevation to Chelsea House Garden of Three Studios (c) Perspective, Elevations and Plan of a Block of Studios between Upper Cheyne Row and Cheyne House Garden

Three sheets, framed together, pencil and watercolour on light brown paper. Each 27·6 × 37·2 cm (10⅞ × 14⅝ ins). Inscr. as above with names of clients for each studio.

COLL: Professor Randolph Schwabe; by inheritance to the present owners

EXH: *Mem. Exh.*, 1933 (173); Saltire, 1953 (C 32)

LIT: Howarth, pp 207-13, pls 78-9; Macleod, pp 146-9

The year 1920 might have been for Mackintosh a new *annus mirabilis*: three commissions for artists' studios and one for a little theatre—all in Chelsea. There was to be a studio for Harold Squire; a double one for Derwent Wood and A. Blunt; and, as the drawings here show, two separate buildings for the Arts League of Service. All, however, was to lead to yet more frustration. Official disapproval of the designs' lack of adornment, and shortage of money on the part of the clients resulted in everything except the Harold Squire Studio being stillborn. And even this was executed in a very modified way.

The drawings show what might have been the beginning of a new phase in Mackintosh's architecture. They are not perhaps so economical, so inevitable, as the best of his Glasgow work. But they show that he had lost none of his ability in massing and interrelating forms.

Lent by Mr and Mrs H. Jefferson Barnes, Helensburgh, Dunbartonshire

174 **Unexecuted Designs for a Theatre in Chelsea for Margaret Morris** Elevation, Sections and Plans

Two sheets mounted together, pencil, pen and ink and watercolour. Each 44·5 × 72 cm (17½ × 28⅜ ins). Both s., lower right, *Charles Rennie Mackintosh Arch.*

COLL: See No. 2

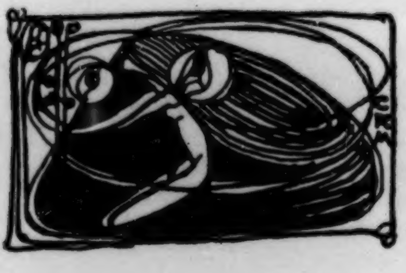
EXH: *Mem. Exh.*, 1933 (186; as *Plans for a Cinema*); Saltire, 1953 (C 31)

LIT: Howarth, pp 207, 211, 213-14, pl 79B; Macleod, pp 148, 150

Mackintosh's diary for 1920 shows that Margaret Morris, dancer and teacher of dancing, proposed this theatre in June. It was to be built on church land, and the Ecclesiastical Commissioners, to whom it had to be submitted, objected to the complete absence of the right kind of classical details. Even though they eventually relented, it turned out that there was not enough money. So, what was to be Mackintosh's last architectural commission was never built.

Despite the Ecclesiastical Commissioners' alarm at its *avant-garde* qualities this heavy and rather squat design seems less 'modern' than the circular concert hall (No. 136b) of more than twenty years earlier. There are, indeed, curious suggestions of Olbrich's Secession House, 1898—as though Mackintosh, his achievements forgotten, was looking back with nostalgia to the first exhilarating years of international recognition.

Lent by Glasgow University, Mackintosh Collection



175 Plaque

Lead, with coloured glass. 22·9 × 20·3 cm (9 × 8 ins).
COLL: By family descent to the present owner, Mackintosh's niece

According to family tradition this is an early work. This would seem to be borne out by its symmetrical and somewhat self-conscious Art-Nouveau style which suggests a date in the early to mid 1890s.

Lent by Miss Margaret Rennie Dingwall, Oxford

176 Ladderback Chair

Wood with canvas seat. 115 × 48·5 × 37·5 cm (45¼ × 19 × 14¾ ins).
COLL: Given by Mackintosh as part of a bedroom suite, to his friend the painter, David Gauld, as a wedding present, 1893; presented by David Gauld's daughter, Mrs Marie Dunn, in 1961
LIT: See *Dekorative Kunst*, V, 1902, p 198

This chair is so traditional as to be scarcely Mackintosh at all. However, the bedroom suite of which it is a part is clearly of his design and an identical chair appears in a photograph of the nursery at Windyhill (repr. *Dekorative Kunst*, *loc. cit.*). It is therefore possible that this design of 1893 or earlier is for the first of Mackintosh's ladderback chairs, a type which he progressively developed throughout his career.

Lent by Glasgow University, Mackintosh Collection

177 Hall Settle

Wood with beaten lead panel and linen seat covers. 181·5 × 142 × 65 cm (71½ × 56 × 25½ ins).
COLL: The Macdonald family, Dunglass Castle; Mrs L. A. Dunderdale from whom bought in 1959
EXH: London, Arts and Crafts Exh., 1896
LIT: *The Studio*, IX, 1896, p 202, repr. p 205; Pevsner, p 24, repr. p 73; Howarth, p 38

Made, about 1896, to Mackintosh's design, by J. & W. Guthrie of Glasgow. The metal panel was said by Pevsner to be by Margaret Macdonald but, as *The Studio* makes no mention of this, it must be assumed that it was also by Mackintosh—made no doubt with assistance from the Macdonalds. The seat covers are modern replacements based on early photographs and the colours on tattered originals. This is the only exhibit here that can with certainty be linked with the one and only time that the Glasgow circle's work was accepted in a London Arts and Crafts exhibition.

Lent by the National Museum of Antiquities of Scotland, Edinburgh

178 **Linen Press**

Wood, stained and painted lead, and brass. 165 × 132·5 × 37·8 cm (65 × 52⅛ × 14⅞ ins)
COLL: Made for John Henderson, Glasgow; presented by A. Graham Henderson
LIT: Gleeson White in *The Studio*, XI, 1897, p 97, repr. p 96; Howarth, p 35

Mackintosh's original drawing, *c.*1896, is in the Glasgow University collection. It indicates—and Gleeson White's text bears this out—that the wood had the characteristic Glasgow-type green stain. In his works of this period Mackintosh clearly owes much to Voysey (see Nos. 47 and 49).
Lent by Glasgow School of Art

179 **Desk with Hinged Top**

Wood with beaten metal panel. 96·5 × 91·5 × 50·8 cm (38 × 36 × 20 ins).
COLL: See No. 86

This belongs to the style of the mid to late 1890s. It was probably made for the Davidsons when they lived in Gladsmuir and was taken to Windyhill when it was built.
Lent by Dr W. Cameron Davidson, Torquay, Devon

180 **Table**

Wood. 76·2 × 129·6 × 67·3 cm (30 × 51 × 26½ ins).
COLL: See No. 86

There are still marked signs of Arts-and-Crafts style influence. The date is probably *c.* 1895-7, about the same as for the Gladsmuir desk.
Lent by Dr W. Cameron Davidson, Torquay, Devon

181 *Herbert MacNair* **Table**

Oak. 71·1 × 83·7 × 83·7 cm (28 × 32⅞ × 32⅞ ins).
COLL: Owned by the Macdonalds of Dunglass Castle; by inheritance to Mrs L. A. Dunderdale who presented it in 1959.
LIT: Gleeson White in *The Studio*, XI, 1897, p 229, repr. p 230

Up to about the time of the Turin exhibition of 1902 MacNair's work received almost as much public recognition as Mackintosh's. This, one of his simplest designs, dates from about 1895-7.
Lent by Glasgow University, Mackintosh Collection

182 **Large Suspended Light Fitting for Windyhill**

Sheet steel and glass. Height, 95·9 cm (37¾ ins), greatest diameter, 73 cm (28¾ ins).
COLL: William Davidson; presented by Dr W. Cameron Davidson
LIT: *Dekorative Kunst*, V, 1902, repr. p 196; H. Muthesius, *Das Englische Haus*, III, 1905, repr. p 98; *Scottish Art Review*, XI, No. 4, 1968, repr. p 16

The style seems to be more that of the mid to late 1890s rather than 1900, the date of most of the articles for Windyhill. There is, however, no record of this light fitting ever having been in Davidson's earlier house, Gladsmuir; so perhaps Mackintosh was deliberately designing in an earlier manner.
Lent by Glasgow School of Art

183 **Jewel Box for Jessie Keppie**

Wood mounted with beaten brass externally and set with pieces of opalescent glass. 14·3 × 25·4 × 17·8 cm (5⅝ × 10 × 7 ins). Inscr. on brass panel inside lid, *Jessie Keppie*.
COLL: Lady Hutchison, London
EXH: London, Goldsmith's Hall, *Modern Jewellery, 1899-1961*, 1961 (542a)
LIT: Gleeson White, 'Some Glasgow Designers' in *The Studio*, XI, 1897, repr. p 96; M. Rheims, *L'Object 1900*, Paris, 1964, repr.

Made by Mackintosh in the mid 1890s for Jessie Keppie, sister of his friend and fellow-architect John Keppie, to whom he was then engaged.
Lent by the Victoria and Albert Museum, London
Plate 7

184 **Hall Chimes with Canopy**

Brass, wood and cord. Canopy, height 19 cm (7½ ins), diameter 19 cm (7½ ins); longest pipe, 54 cm (21¼ ins).
COLL: Margaret Macdonald's parents, Dunglass Castle; by family descent
LIT: See Howarth, p 47

Mackintosh's work at Dunglass Castle dates from about 1899. The chimes, which hung near the dining room door, may have been part of the commission, though the decorative features of the canopy are more in keeping with his style of a year or two earlier.
Lent by Mrs L. A. Dunderdale, Helensburgh, Dunbartonshire

185 *Frances Macdonald* **Pair of Candlesticks**

Beaten brass. 52 × 33 (diameter of base) cm (20½ × 13 ins).
COLL: Talwin Morris; presented by his widow, 1946
EXH: Vienna, *Secession*, 1900; London, V. and A., *Victorian and Edwardian Decorative Arts*, 1952 (R22)
LIT: Gleeson White in *The Studio*, XI, 1897, repr. p 88; *Dekorative Kunst*, Nov. 1898, repr. p 72

This is very much the kind of work the Macdonald sisters were doing when their contributions to the

Arts and Crafts exhibition of 1896 met with so much London disapproval.
Lent by the Glasgow Art Gallery and Museum
Plate 5

186 *Frances Macdonald* **Pair of Sconces** Morning and Night
Beaten brass, 76·8 × 25·4 cm (30¼ × 10 ins).
COLL: See No. 185
EXH: London, V. and A., *Victorian and Edwardian Decorative Arts*, 1952 (R24; as by Margaret and Frances Macdonald); Saltire, 1953 (B17)
LIT: *Dekorative Kunst*, Nov. 1898, repr. p 72, with title as above

A very similar pair of sconces was illustrated by Gleeson White in *The Studio* (XI, 1897, p 90)—so similar in spirit and general arrangement that the catalogue of the Victoria and Albert Museum exhibition referred to them as illustrations of these two sconces. They are captioned as by Margaret and Frances Macdonald. In *Dekorative Kunst* (*loc. cit.*), however, only Frances's name appears. In about 1896, when both pairs of sconces must have been made, the sisters frequently worked together. So similar was their style that Gleeson White wrote that he found with some relief that they were quite willing to have their work jointly attributed. If, however, there is a difference it is that Frances's figures are even more desolate and unearthly. Those in these reliefs could scarcely be more so.
Lent by the Glasgow Gallery Art and Museum

187 *Frances Macdonald* **The 'Honesty' Mirror**
Beaten tin. 73 × 73·6 cm (28¾ × 29 ins).
COL: See No. 185
EXH: *Mem. Exh.*, 1933 (116); London, V. and A., *Victorian and Edwardian Decorative Arts*, 1952 (R21); Saltire, 1953 (B16); Paris, *Sources of the 20th Century*. 1906-61 (1063)
LIT: Gleeson White in *The Studio*, XI, 1897, repr. p 87; N. Pevsner, *The Sources of Modern Architecture and Design*, 1968, repr. p 131

This must date from 1896-7, about the same time as the sconces (No. 186). A corresponding, though somewhat larger, 'Vanity' mirror—executed, according to Gleeson White, by both Macdonald sisters and Herbert MacNair—is in the collection of Dr W. Cameron Davidson.
Lent by the Glasgow Art Gallery and Museum

188 *Margaret Macdonald* **Two Circular Plaques**
Lead with clear and coloured glass. Diameter of each about 19 cm (7½ ins).
COLL: In 1919 the Mackintoshes severed all connexion with Glasgow by putting 78 Southpark Avenue (see No. 165) up for sale. It so happened that at this time William Davidson, for whom Windyhill had been built, decided to move back into town. He took the opportunity of buying the Mackintoshes' old house and its furniture. He lived there until his death. In 1945, when the house was bought by the University, his family presented its contents, including this loan.
EXH: *Mem. Exh.*, 1933 (4; as by Mackintosh)
LIT: *Dekorative Kunst*, V, 1902, one repr. p 219; see Howarth pl 14A (repr. in situ)

The date must be about 1900 or a little earlier. A very similar design was used by Margaret as a *cul-de-lampe* (see *Ver Sacrum*, 1901/23). These plaques may have been made in connection with the square light fittings for Windyhill (repr. Howarth pl 34B) to which they are closely related. The Mackintoshes used them purely as decorations placing them on a chimney-piece of their Mains Street flat.
Lent by Glasgow University, Mackintosh Collection

189 **Four Rectangular Plaques**
Lead with clear and coloured glass. Average, 40 × 10·5 (15¾ × 4⅛ ins).
COLL: Owned at time of *Mem. Exh*, by J. Morrison Smith; later presented to Glasgow School of Art
EXH: *Mem. Exh.*, 1933 (168, 170); Saltire, 1953 (B22)

These may, like the two circular plaques (No. 188) be by Margaret Macdonald. In craft work of this kind it is very difficult to differentiate her style from her husband's.
Lent by Glasgow School of Art

190 **Rectangular Glass Panel**
Lead with clear and coloured glass. 69·6 × 34·5 cm (27⅜ × 13⅝ ins).
COLL: See No. 188
EXH: Turin, 1902; *Mem. Exh.*, 1933 (13)
LIT: *The Studio*, XXVI, 1962, repr. p 94; Macleod, repr. p 32

Virtually all the Glasgow contributions to the Turin exhibition were recent works of 1900-2. The complicated rhythms of this panel belong very much more to this period than to the years 1893-6 suggested by Macleod.
Lent by Glasgow University, Mackintosh Collection
Plate 7

191 *Margaret Macdonald* **Gesso Panel** Dreamers in the Moon

Painted gesso with mother of pearl and beads. 99 × 101·5 cm (39 × 40 ins). Originally s. and d., lower right, MARGARET/MACDONALD/MACKINTOSH/1902.
COLL: See No. 91
EXH: Turin, 1902; *Mem. Exh.*, 1933 (98)
LIT: *The Studio*, XXVI, 1902, repr. p 93; *Deutsche Kunst und Dekoration*, XII, 1902, repr. p 592

At Turin this panel formed part of the decoration of Mackintosh's celebrated Rose Boudoir. The date, 1902, now no longer visible, is quite distinct in the illustration in *Deutsche Kunst und Dekoration* (*loc. cit.*).
Lent by Miss Maureen Jubb, Southsea, Hants.

192 **Necklace**

Silver and pendant seed pearls. Pendant 5 × 11·5 cm (2 × 4½ ins), chain 59 cm long (23¼ ins).
COLL: From the owner's family
EXH: Paris, *Sources of the 20th Century*, 1960-61 (1100); London, Goldsmiths' Hall, *Modern Jewellery*, 1899-1961, 1961
LIT: *The Architectural Review*, CXXXI, 1962, repr. p 321; N. Pevsner, *The Sources of Modern Architecture and Design*, 1968, repr. p 129

Made to Mackintosh's design by Margaret Macdonald, *c.* 1902. It represents a flight of birds through storm clouds, with raindrops below.
Lent by Mrs M. N. Sturrock (née Newbery), Edinburgh

193 **Mustard Pot and Three Spoons**

Silver. Pot, 3·2 × 5 × 5 cm (1¼ × 2 × 2 ins); spoons, each 1·9 cm (¾ in).
COLL: See No. 56

The hallmark of Thomas Ross & Son, Glasgow, shows these to have been made in 1898.
Lent by Hamish Davidson, Esq, Long Crendon, Bucks.

194 **Pepper Pot**

Silver 2·4 × 2·4 × 2·4 cm (⅞ × ⅞ × ⅞ in).
COLL: See No 56.
A companion to No. 193; hallmarked identically.
Lent by Hamish Davidson, Esq., Long Crendon, Bucks.

195 **Set of Cutlery for Miss Cranston's Tearooms**

(a) Soup spoon. Silver plated nickel. 18·4 cm (7¼ ins). (b) Fish knife and fork. Silver plated nickel. 21 and 17·8 cm (8¼ and 7 ins). (c) Dinner knife and fork. Steel and silver-plated nickel with composition handles. 26·5 and 21 cm (10½ and 8¼ ins). (d) Dessert spoon and fork. Silver-plated nickel. Each 18·1 cm (7¼ ins). (e) Tea knife. Steel and silver-plated nickel with composition handle. 22·6 cm (9 ins). (f) Tea fork. Silver-plated nickel. 12 cm (4¾ ins). (g) Tea spoon. Silver-plated nickel. 15·3 cm (6 ins).
COLL: Acquired by both owners from Miss Cranston's Ingram Street Tearooms
EXH: Most of them at London, V. and A., *Victorian and Edwardian Decorative Arts*, 1952 (R 13)
LIT: Pevsner, repr. p 127; Howarth, repr. pl 51

These were all probably designed about 1903.
(*a*), (*b*), (*d*) and (*f*) lent by Glasgow Art Gallery and Museum; (*c*), (*e*) and (*g*) lent by Glasgow School of Art

196 **Three Pairs of Fish Knives and Forks**

Silver-plated nickel. Each, 23 cm (9 ins).
COLL: See No. 188
EXH: New York, Museum of Modern Art (and subsequent tour), *Art Nouveau*, 1960-1 (183; a similar pair); Paris, *Sources of the 20th Century*, 1960-1 (1101).
LIT: M. Rheims, *The Age of Art Nouveau*, 1966, p 350, pl 480

Maurice Rheims's date (*loc. cit.*), 1903, is more probable than the 1900 of the New York and Paris exhibition catalogues; it might even be later still.
Lent by Glasgow University, Mackintosh Collection

197 **Soup Spoon, Meat Fork, Dessert Spoon and Fork**

Silver. Soup spoon, 26·6 cm (10½ ins); meat fork, 26 cm (10¼ ins); dessert spoon and fork, 23·5 cm (9¼ ins).
COLL: See No. 192
EXH: Montreal, *Expo 67: British Pavilion*
LIT: Pevsner, repr. p 127; Howarth, pl 50C

Howarth seems to suggest 1901 as a possible date, but they would appear to be later—Mrs Sturrock thinks about 1906.
Lent by Mrs M. N. Sturrock (née Newbery), Edinburgh

198 **Pair of Low Backed Benches from Windyhill**

Oak. 91·9 × 183·2 × 40 cm (36¼ × 72 × 15¾ ins).
COLL: William Davidson; presented by Dr W. Cameron Davidson
LIT: *Dekorative Kunst*, V, 1902, repr. p 197; Pevsner, repr. p 97; Howarth, pl 35B

Originally designed, 1899-1900, for the entrance hall of Windyhill; they are therefore very close in date to the first part of the Glasgow School of Art, into whose entrance hall they now naturally fit.
Lent by Glasgow School of Art

199 **The Glasgow Arms from Main Staircase, Glasgow School of Art**

Wrought iron with suspended gilt cast iron bell. 66 × 101·5 × 127 cm (26 × 40 × 50 ins).
LIT: Howarth, p 86, pl 29; GSA booklet, p 15, fig. 32; *L'Architettura*, XIII, 1967, repr. p 63; N. Pevsner, *The Sources of Modern Architecture and Design*, 1968, repr. (with bird lacking), p 136

This is probably the most ingenious of all the wrought iron decorations (see Nos. 209 and 210) made for the first phase of the Glasgow School of Art, 1897-9. The bell of the Glasgow coat of arms is quite naturalistic, but the tree is highly abstract. The original bird was removed by a souvenir-hunter and the present one is only a diagrammatic replacement.
Lent by Glasgow School of Art

200 **Two Lampshades from Glasgow School of Art**

Brass. Height 16·5 cm (6½ ins); diameter of shade, 40·6 cm (16 in); diameter of decoration, 48·3 cm (19 ins).
EXH: London, V. and A., *Victorian and Edwardian Decorative Arts*, 1952 (R 11)

These have probably remained *in situ* since about 1899 in what is now the Deputy Director's room on the mezzanine between the ground and first floors.
Lent by Glasgow School of Art

201 **Suspended Light Fitting from the Library, Glasgow School of Art**

Thirteen sheet steel lampshades, of two sizes, with panels of coloured glass, suspended by brass chains. Larger lampshades, 38 × 15·2 × 15·2 cm (15 × 6 × 6 ins); smaller lampshades, 27·7 × 15·2 × 15·2 cm (10¾ × 6 × 6 ins).
LIT: Pevsner, p 133; Howarth, pl 30; GSA booklet, p 21, fig 46 etc; *L'Architettura*, XIII, 1967, repr. p 132; Macleod, repr. p 137

Everything in these lampshades is based on a variation on right angles. They form a powerful centrepiece to the School of Art Library (No. 127), 1907-9 repeating in reduced scale its insistent angularity.
Lent by Glasgow School of Art
See Plate 17

202 **Light Fittings from the Board Room, Glasgow School of Art**

Nine brass lampshades suspended from iron framework. Allover dimensions: height, 36·7 cm (14½ ins), diameter, 138·4 cm (54½ ins); each lampshade: height 7 cm (2¾ ins), diameter, 32·4 cm (12¾ ins).
LIT: GSA booklet, p 11, fig 26; see Howarth, pp 90-1; Macleod, repr. p 132

Although this light fitting is in a room that formed part of the original 1897-9 building, it dates from the 1907-9 period when the Board Room was completely remodelled. The decoration is more austere than the earlier lampshades from the mezzanine room (No. 200).
Lent by Glasgow School of Art

203 **Display Stand for the Library, Glasgow School of Art**

Oak. 146·7 × 118·1 × 118·1 cm (57¾ × 46½ × 46½ ins).

There can surely be little or no precedent for this ingeniously constructed article of furniture. It was probably made in 1907-9 and intended as a magazine rack to stand in the centre of the library, later being replaced by the present less bulky one (No. 204).
Lent by Glasgow School of Art

204 **Magazine Rack from the Library, Glasgow School of Art**

Oak. 135·9 × 218·4 × 106·7 cm (53½ × 86¼ × 42 ins).
LIT: Howarth, pl 31; GSA booklet, p 21, fig 45; Macleod, repr. p 134

Originally a rectangular table, *c.* 1909, and later converted for its present purpose—by Mackintosh—through the addition of the upright central portion which is quite separate.
Lent by Glasgow School of Art

205 **Square Table from the Library, Glasgow School of Art**

Oak. 76·2 × 89·5 × 89·5 cm (30 × 35¼ × 35¼ ins).
LIT: Pevsner, repr. p 133; Howarth, pl 30; R. Schmutzler, *Art Nouveau*, 1964, repr. p 248; GSA booklet, p 21, fig 45; Macleod, repr. p 134

One of the most striking features of the Library is the famous set of carved pendants suspended at regular intervals from the gallery (visible in the enlarged photograph, No. 127). These, being part of the structure, could not be represented in the exhibition. In this otherwise quite simple table, however, they are repeated in miniature on the upper parts of the legs.
Lent by Glasgow School of Art

206 **Six Windsor Chairs from the Library, Glasgow School of Art**

Oak. 66·2 × 44 × 42 cm (26 × 17¼ × 16½ ins).
LIT: Pevsner, repr. p 133; Howarth, pls 30, 31; R. Schmutzler, *Art Nouveau*, 1964, repr. p 245; GSA booklet, p 19, figs 41, 42

Early photographs show that these, Mackintosh's variation on a very traditional pattern, were the original library chairs and therefore date from the 1907-9 period. They have, for the present, been been replaced by a sturdier set from Ingram Street Tearooms.
Lent by Glasgow School of Art

207 **Clock from the Library of Glasgow School of Art**

Wood with white painted figures and squares. 51 × 50 cm (20¼ × 19¾ ins).

One of several clocks designed for various parts of the school, probably at the time of the 1907-9 additions. A very similar one is repr. in the GSA booklet, p 16, fig 33.
Lent by Glasgow School of Art

208 **Two Sections of Curved Dais Bench for Lecture Theatre, Glasgow School of Art (E)**

Oak. Each section, 80·6 × 152·5 × 45·1 cm (31¾ × 60 × 17¾ ins).

The lecture theatre and its furniture are part of the 1907-9 additions to the original building.
Lent by Glasgow School of Art

209 **Copy of the Finial on the East Gable of Glasgow School of Art**

Metal and wood copy by Henry Hellier and Jack Lindsay of wrought iron original, with special metalwork supplied by Glen Paterson, Glasgow. Height, 244 cm (96 ins), diameter, 76 cm (30 ins).
LIT: Howarth, pl 26D; GSA booklet, p 1, pls 3, 3a; A. McL. Young et al., *Glasgow at a Glance*, 1965, no. 146G.

This dominant feature, based on the bird and the tree of Glasgow's coat of arms, appears on the earliest designs for the School.

210 **Four copies of Roundels and Poles in Railings of North Façade of Glasgow School of Art**

Wood copy, by Robert Shaw, of metal original. Roundel, 41·8 × 43·2 cm (16½ × 17 ins).
LIT: Pevsner, repr. p 77; Howarth, pl. 21; GSA booklet repr. pp 2, 12; R. Schmutzler, *Art Nouveau*, 1964, repr. p 247; Macleod, repr. pp 49, 51, 53

Copies of four of the eight originals, no two of which are the same.

211 **Chair with Oval Backrail**

Oak with horsehair seat. 136 × 50·5 × 45·8 cm (53½ × 19¾ × 18 ins).
COLL: See No. 198
EXH: Vienna, *Secession*, 1900; Arts Council, *Art Nouveau in Britain*, 1965 (62; similar chair)
LIT: *Ver Sacrum*, 1900/24, repr. p 385; *Dekorative Kunst*, IV, 1901, repr. p 175; *The Studio Special Number*, 1901, repr. pp 110-11; Howarth, pl 13A, 14A, 15A; Macleod, repr. p 99

Datable 1899-1900. There is a scale drawing in the Glasgow University collection.
Lent by Glasgow School of Art

212 **Desk from Mains Street Flat**

Oak with beaten copper panels by Margaret Macdonald. 127·7 × 173 × 52·3 cm (50¼ × 68 × 20½ ins).
COLL: See No. 188
EXH: *Mem. Exh.*, 1933; Arts Council, *Art Nouveau in Britain*, 1965 (61); Ostend, *Europa 1900*, 1967 (124)
LIT: *The Studio Special Number*, 1901, repr. p 113; *Dekorative Kunst*, V, 1902, copper panels repr. p 217; H. Muthesius, *Das Englische Haus*, I, 1904, p 188

This desk, designed about 1900, was originally painted white and is shown as such in the above-listed illustrations. It may be that in a new setting in Southpark Avenue natural wood was found to look better.
Lent by Glasgow University, Mackintosh Collection

213 **Smoker's Cabinet for Windyhill**

Oak. 195·5 × 105·4 × 40·5 cm (77 × 41½ × 16 ins).
COLL: See No. 198
EXH: Vienna, 1900
LIT: *Ver Sacrum*, 1900/24, repr. p 384; *Dekorative Kunst*, IV, 1901, repr. p 172; Howarth, pl 59C

The date must be about 1899-1900. There is a preparatory scale drawing in the Glasgow University collection.
Lent by Glasgow School of Art

214 **Armchair with Tapering Back**

Oak. 133·5 × 73 × 54·5 cm (52½ × 28¾ × 21½ ins).
COLL: See No. 188
LIT: *Dekorative Kunst*, V, 1902, p 197; H. Muthesius, *Das Englische Haus*. I, 1904, repr. p 200; Howarth, pl 35B; *Scottish Art Review*, XI, no. 4, 1968, repr. p 13

One of several made about 1900 for the front hall of Windyhill.
Lent by Glasgow University, Mackintosh Collection

215 Fireplace and Fender from the Dining Room at Mains Street and Southpark Avenue

Wood. 164·5×150·1×29·2 cm (64¾×59⅛×11½ ins); height of posts, 229·2 cm (90¼ ins).
COLL: Removed from the Mackintoshes' house at 78 Southpark Avenue; to be erected in a reconstruction of the interior as an annexe to the projected Glasgow University Art Gallery

The design is from 1900. When he moved to Southpark Avenue Mackintosh added bookshelves on either side.

Lent by Glasgow University, Mackintosh Collection

216 Armchair with Low Back

Oak with upholstered seat. 88·5×64·5×61 cm (35×25½×24 ins).
COLL: See No. 188
LIT: *The Studio Special Number*, 1901, repr. p 113; H. Muthesius, *Das Englische Haus*, I, 1904, repr. p 188; Howarth, pl 12A, 13A

Dates from about 1900.

Lent by Glasgow University, Mackintosh Collection

217 Two Bracket Light Fittings for Windyhill

White metal and opaque glass. 31·1×18·4×18·4 cm (12¼×7¼×7¼ ins).
COLL: See No. 188
LIT: *Dekorative Kunst*, V, 1902, repr. p 201

The design dates from about the same time, 1899-1900, as the Mains Street candlesticks (No. 218).

Lent by Glasgow University, Mackintosh Collection

218 Two Pairs of Candlesticks, fixed by Horizontal Brackets, from Mains Street Flat

Copper and wrought iron. Each candlestick. 59·7×14×16·5 cm (23½×5½×6½ ins).
COLL: See No. 3
EXH: Vienna, 1900
LIT: *Ver Sacrum*, 1900/24, repr. 384; *Dekorative Kunst*, IV, 1901, repr. p 172; Howarth, pls 15A, 59C

These candlesticks, which date from *c.* 1899-1900, were originally in the Mains Street dining room. They do not appear to have been installed in the Southpark Avenue house.

Lent by James Meldrum, Esq, Glasgow

219 Bookcase for Mains Street Flat

Oak, painted white; door panels with leaded opaque and coloured glass. 130×271·2×26·5 cm (51¼×107×10½ ins).
COLL: See No. 188
LIT: *The Studio Special Number*, 1901, repr. p 115; H. Muthesius, *Das Englische Haus*, I, 1904, repr. p 187; Howarth, pl 12A

Mackintosh designed a very similar bookcase for Charles Macdonald of which the scale drawing is at Glasgow University. Both date from about 1899-1900.

Lent by Glasgow University, Mackintosh Collection

220 Pair of Cabinets

Oak, painted white; metal handles on doors; inside doors silvered and inlaid with white and coloured glass. Each 154·3×99·3×39·7 cm (60¾×39×15⅝ ins).
COLL: See No. 188
EXH: Moscow, 1903; Zurich, *Um 1900*, 1952 (one only); London, V. and A., *Victorian and Edwardian Decorative Arts*, 1952 (R1; one only); Saltire, 1953 (B3; one only); Paris, *Sources of the 20th Century*, 1960-1 (1088; one only); New York, Museum of Modern Art (and subsequent tour), *Art Nouveau*, 1960-1 (181; one only)
LIT: *Mir Iskusstva*, no. 3, 1903, repr. p 117; H. Muthesius, *Das Englische Haus*, III, 1905, repr. p 161; *Deutsche Kunst und Dekoration*, VI, 1905, repr. p 360; *R.I.B.A. Journal*, LIII, 1946, repr. p 491; Howarth, pl 13B and C; S. T. Madsen, *Sources of Art Nouveau*, 1956, repr. pp 34-5; P. Selz et al., *Art Nouveau*, 1960, repr. p 91); Macleod, p 72; *Scottish Art Review*, XI, no. 4, 1968, p 16, with a detail of the inside door in colour on the cover

The preliminary drawing (repr. Macleod, *loc. cit.*) notes that the cabinets were designed in 1902 for Jessie Newbery's mother, Mrs Rowat. It seems however that when they were made they were kept by the Mackintoshes. The drawing and the earliest illustrations show them side by side as displayed here. The arrangement of blue and white china is based on that in Muthesius's illustration.

Lent by Glasgow University, Mackintosh Collection
Plate 26

221 Pair of Armchairs

Oak, painted white with stencilled canvas backs. 113·6×70·2×57 cm (44¾×27½×22½ ins).
COLL: See No. 188
EXH: Turin, 1902; Moscow, 1903; London, V. and A., *Victorian and Edwardian Decorative Arts*, 1952 (R4; one only); Saltire, 1953 (B13; one only); Paris, *Sources of the 20th Century*, 1960-1 (1087; one only); Munich, *Secession*, 1964 (953; one only); Ostend, *Europa 1900*, 1967 (125)
LIT: *The Studio*, XXVI, 1902, repr. pp 92, 96; *Deutsche Kunst und Dekoration*, XII, 1902, repr. pp 586, 589; *Mir Iskusstva*, no. 3, 1903, repr. p 117; *R.I.B.A. Journal* LIII, 1946, repr. p 490; Howarth, pls 16B, 64B; R. Barelli, *Il Liberty*, 1966, repr. in colour, p 82; Macleod, repr. p 108; N. Pevsner, *The Sources of Modern Archi-*

tecture and Design, 1968, repr. p 138

Designed about 1901-2.

Lent by Glasgow University, Mackintosh Collection

222 **Oval Table**

Oak, painted white and inlaid with ivory roses. 61·2 × 92·3 × 49·5 cm (24 × 36¼ × 19½ ins).

COLL: See No. 188

EXH: Turin, 1902; London, V. and A., *Victorian and Edwardian Decorative Arts*, 1952 (R2); Saltire, 1953 (B12); Paris, *Sources of the 20th Century*, 1960-1 (1080)

LIT: *The Studio*, XXVI, 1902, repr. p 97; *Deutsche Kunst und Dekoration*, XII, 1902, repr. pp 586, 589; H. Muthesius, *Das Englische Haus*, I, 1904, repr. p 187; *R.I.B.A. Journal*, LIII, 1946, repr. p 491; Howarth, pl 64B; N. Pevsner, *The Sources of Modern Architecture and Design* 1968, repr. p 138

Both at Turin and Moscow this table was placed between the two canvas backed armchairs (No. 221)—as it is here. They probably all date from the same time, *c.* 1901-2.

Lent by Glasgow University, Mackintosh Collection

223 **Chair**

Oak, painted white with stencilled canvas back. 152·4 × 67·6 × 54·6 cm (60 × 26⅝ × 21½ ins).

COLL: See No. 188

EXH: Turin, 1902; Saltire, 1953 (B1); New York, Museum of Modern Art (and subsequent tour), 1960-1 (182)

LIT: *The Studio*, XXVI, 1902, repr. p 92; *Deutsche Kunst und Dekoration*, XII, 1902, repr. pp 586, 589; *R.I.B.A. Journal*, LIII, 1946, repr. p 491; Howarth, pls 12B, 44B (and see also pl 60A); R. Schmutzler, *Art Nouveau*, 1964, repr. p 251

This chair appears to be identical with at least two in the Wärndorfer Music Salon in Vienna. Mackintosh's habit of keeping one of every order for himself has been especially fortunate in this case, for all the Wärndorfer furniture has disappeared.

Lent by Glasgow University, Mackintosh Collection

224 **Small Circular Table with Square Projecting Shelf**

Oak, painted white, 81·6 × 35·5 × 35·5 cm (32 × 14 × 14 ins).

COLL: See No. 188

EXH: Moscow, 1903

LIT: *Mir Iskusstva*, no. 3, 1903, repr. p 117; R. Barelli, *Il Liberty*, 1966, repr. in colour, p 83.

An elegant variant of about 1902 of the clover-leaved domino table designed and re-designed by Mackintosh throughout his career.

Lent by Glasgow University, Mackintosh Collection

225 **Fireplace from 78 Southpark Avenue**

Wood, painted white, with two iron hobs. 220·5 × 200 × 12·4 cm (87 × 79 × 5 ins).

COLL: See No. 215

LIT: A. McL. Young et al., *Glasgow at a Glance*, 1965, no. 149

When the Mackintoshes moved to Southpark Avenue in 1906 they took all their furniture with them, and as many of the fittings as could be removed. However, in the larger house, there were things to be added, including this new fireplace for the back part of the L shaped drawing-room (see No. 165). Its style looks earlier than 1906, but this is no doubt because it had to go with the other fireplace and all the furniture from Mains Street.

Lent by Glasgow University, Mackintosh Collection

226 **Vase**

Glass. 19·7 × 8·2 × 8·2 cm (7¾ × 3¼ × 3¼ ins).

COLL: By family descent

EXH: Saltire, 1953 (not in catalogue)

Dates probably from the years 1900-5.

Lent by Mrs M. N. Sturrock (née Newbery), Edinburgh

227 **Four Bracket Lampshades and Pendants, for Electric Lights**

Sheet steel with coloured glass pendants in lead framing. 38·1 × 17·8 × 17·8 cm (15 × 7 × 7 ins).

COLL: See No. 188

EXH: Turin, 1902

LIT: *Deutsche Kunst und Dekoration*, 1902, XII, repr. p 589; *The Studio*, XXVI, 1902, repr. p 92; *Mir Iskusstva*, no. 3, 1903, p 117; Howarth, pl 64B

Designed *c.* 1900-2.

Lent by Glasgow University, Mackintosh Collection

228 *Margaret Macdonald* **The Four Queens**

Four painted gesso panels. Each, 57 × 40 cm (22½ × 15¾ ins). Each s. and d., lower right, with the monogram, MMM/*1909*.

COLL: Major and Mrs John Cochrane (Miss Cranston), Hous'hill; bought at a sale of what remained of Hous'hill, 1933

EXH: The *Mem. Exh.*, 1933, included photographs of the four panels (25)

LIT: *The Studio Year-Book of Decorative Art*, 1917, p 79; Howarth, pp 115-16

The panels, the Queens of Spades, Hearts, Diamonds and Clubs, were late additions to Hous'hill—appropriately, for the cardroom.

Lent by William Ward Esq, F.R.I.C.S., Port Erin, Isle of Man

229 Double Wardrobe for Mains Street Bedroom

Wood, painted white. 206·1 × 271·8 × 49 cm (81⅛ × 107¼ × 19¼ ins).
COLL: See No. 188
LIT: *The Studio Special Number*, 1901, repr. p 112; *Dekorative Kunst*, V, 1902, repr. p 204; *R.I.B.A. Journal*, LIII, 1946, repr. p 490; Howarth, pl 16A.

Like most of the Mains Street furniture this dates from about 1900. The bird motif was a favourite one going back to the *Scottish Musical Review* posters (Nos. 77 and 78) and earlier.
Lent by Glasgow University, Mackintosh Collection

230 Four Poster Bed for Mains Street Bedroom

Oak, painted white, with pink glass panels, 205·8 × 180·3 × 202·2 cm (81⅛ × 71 × 79⅝ ins).
COLL: See No. 188
LIT: *The Studio Special Number*, 1901, repr. p 112; *R.I.B.A. Journal*, LIII, 1946, repr. p 491; Pevsner, repr. p 99; Howarth, pl 16A

The date is about 1900.
Lent by Glasgow University, Mackintosh Collection

231 Cheval Mirror for Mains Street Bedroom

Oak, painted white, with pink glass panels and metal handles. 206·1 × 78·7 × 61 cm (81⅛ × 31 × 24 ins).
COLL: See No. 188
EXH: Vienna, *Secession*, 1900; London, V. and A. *Victorian and Edwardian Decorative Arts*, 1952 (R3); Paris, *Sources of the 20th Century* (1.077)
LIT: *Ver Sacrum*, 1900–24, repr. p 385; *Dekorative Kunst*, IV, 1901, repr. p 175; Howarth, pls 16A, 59A
Designed about 1900–1901.
Lent by Glasgow University, Mackintosh Collection

232 Pair of Bedroom Tables for Mains Street

Oak, painted white, with coloured glass inlays and metal handles. Each, 71·7 × 45·7 × 31·7 cm (28¼ × 18 × 12½ ins).
COLL: See No. 188
LIT: *R.I.B.A. Journal*, LIII, 1946, repr. p 490; Howarth, pl 16C; M. Rheims, *The Age of Art Nouveau*, 1966, repr. p 279

Early photographs of the Mains Street bedroom show these tables, of 1900–01, placed on either side of the cheval mirror.
Lent by Glasgow University, Mackintosh Collection
Plate 26

233 Chair for Mains Street Flat

Oak, painted white, with fabric seat. 151·8 × 48 × 44 cm (59¾ × 19 × 17¼ ins).
COLL: See No. 188
LIT: *The Studio Special Number*, 1901, repr. p 113; Howarth, pl 13A

Other examples of this chair, which dates from about 1900, are in natural oak. They became a standard item in the early rooms in the Ingram Street Tearooms (see No. 159).
Lent by Glasgow University, Mackintosh Collection

234 Small Square Table

Oak, painted white, with ebony and mother of pearl handle, 76·5 × 43·2 × 43·2 cm (30⅛ × 17 × 17 ins).
COLL: See No. 188

This table does not appear in any of the photographs of the Mains Street flat. The handle suggests that it might date from a year or two later than the furniture specifically made in 1900–01.
Lent by Glasgow University, Mackintosh Collection

235 Washstand for the Principal Bedroom of the Hill House

Wood, painted white, silver-painted wood top, white and coloured glass splashback, and metal handles and fingerplates. 139·6 × 101·6 × 55·9 cm (55 × 40 × 22 ins).
COLL: Walter W. Blackie for the Hill House; acquired with the house by the present owner.
LIT: *Deutsche Kunst und Dekoration*, VI, 1905, repr. p 352; Howarth, pl 42; Macleod, repr., in part, p 91

The furniture for the Hill House is, of course, a little later, *c.* 1902, than most of the other bedroom articles shown here. This washstand, however, goes well with them.
Lent by T. Campbell Lawson, Esq, Helensburgh, Dunbartonshire

236 *Margaret Macdonald* Two Embroidered Panels

Embroidery and appliqué on linen. 182·2 × 40·6 cm (71¾ × 16 ins).
COLL: Walter W. Blackie, by whom presented
EXH: Turin, 1902; *Mem. Exh.*, 1933 (134, 157)
LIT: *Dekorative Kunst*, V, 1902, one repr. p 221; *Deutsche Kunst und Dekoration*, XII, 1902, repr. p 589

These two panels were intended for a bedroom—not the Mackintoshes' own, but the principal bedroom of the Hill House. They appear in Mackintosh's design (No. 153), but even in the earliest photographs they are absent. It may be that Mackintosh, or the Blackies, had second thoughts. When they were exhibited at the Mem. Exh., 1933, it was noted in the catalogue that they had recently been renovated by Ann Knox Arthur, of Glasgow.
Lent by Glasgow School of Art

237 **Lampshades from Mains Street**

Brass with coloured glass panels. Height 15·5 cm (6 ins), greatest diameter, 36 cm (14¼ ins).
COLL: See No. 188
EXH: Zurich, *Um 1900*, 1952
LIT: *The Studio Special Number*, 1901, repr. pp 113, 115 (hanging, as in drawing room, in groups of four); H. Muthesius, *Das Englische Haus*, I, 1904, pp 186-7; Howarth, pl 16A (as in bedroom)

When first made in about 1900 these were intended for gas. After the move to Southpark Avenue they served just as well for electricity.
Lent by Glasgow University, Mackintosh Collection

238 **Pair of Candlesticks with Columns Square and Circular Bases and Caps**

Nickel-plated brass. 27·5 × 10·2 cm (10¾ × 4 ins).
COLL: See No. 8

The columns, before constant cleaning rubbed them smooth, were originally diced. The date would probably be some time between 1900 and 1905.
Lent by Glasgow University, Mackintosh Collection

239 **Copies of Banners for the Scottish Section of the 1902 Turin Exhibition**

Silkscreen prints by Julius Tescher, 1968, of the only surviving complete stencilled linen banner. Original (in Glasgow University, Mackintosh Collection), 384 × 55·3 cm (151 × 21¾ ins). S. and d., lower centre, CHARLES/RENNIE/MACKINTOSH/1902.
EXH (Original): Turin, 1902; Paris, *Sources of the 20th Century*, 1960-1 (1098); Arts Council, *Art Nouveau in Britain*, 1965 (60)
LIT: *Deutsche Kunst und Dekoration*, XII, 1902, repr. pp 588-9; *The Studio*, XXVI, 1902, repr. p 91

Used in Turin, as a kind of punctuation in the exhibition display.
Frontispiece

240 **Two Light Fittings for the Entrance Hall of the Hill House**

Sheet metal and white and coloured glass. 87 × 69·5 × 31 cm (34¼ × 27⅜ × 12¼ ins).
COLL: Walter W. Blackie; acquired with the house by the present owner
LIT: *Deutsche Kunst und Dekoration*, VI, 1905, repr. pp 348-9; Howarth, pl 40; R. Schmutzler, *Art Nouveau*, 1964, repr. p 252

The design must be contemporaneous with the completion of the Hill House in 1903.
Lent by T. Campbell Lawson, Esq, Helensburgh, Dunbartonshire

241 **Pair of Ladderback Chairs for the Hill House**

Ebonized wood. 140·5 × 40·5 × 33·5 cm (55⅜ × 15⅞ × 13¼ ins).
COLL: See No. 240
LIT: *Deutsche Kunst und Dekoration*, VI, 1905, repr. pp 351, 2; Pevsner, repr. p 109; Howarth, pl 42; Macleod, repr. pp 90, 92; N. Pevsner, *The Sources of Modern Architecture and Design*, 1968, p 139; *Scottish Art Review*, XI, No. 4, repr. p 9
EXH: Paris, *Sources of the 20th Century*, 1960-1 (1083)

Made about 1902 for the principal bedroom but usable in any part of the house.
Lent by T. Campbell Lawson, Esq, Helensburgh, Dunbartonshire

242 **Stool for the Hill House**

Stained wood with upholstered seat. 40·6 × 40·6 × 40·6 cm (16 × 16 × 16 ins).
COLL: See No. 246
LIT: *Deutsche Kunst und Dekoration*, VI, 1905, repr. pp 351, 353; Howarth, pl 42A

Part of the same suite as the ladderback chairs (No. 241).
Lent by Miss Agnes Blackie, Helensburgh, Dunbartonshire

243 **Drawing Room Cabinet for the Hill House**

Ebonized wood with glazed doors, coloured glass and mother of pearl inlays and metal handles. 167·6 × 155 × 45·7 cm (66 × 61 × 18 ins).
COLL: See No. 240

Designed to stand near the door of the Drawing Room. A preliminary scale drawing in the Glasgow University Mackintosh Collection is dated October 1904.
Lent by T. Campbell Lawson, Esq, Helensburgh, Dunbartonshire

244 **Square Table**

Ebonized wood with mother of pearl inlay. 62·8 × 68 × 68 cm (24¾ × 26¾ × 26¾ ins).
COLL: Walter W. Blackie for the Hill House; to his son, the present owner
EXH: Paris, *Sources of the 20th Century*, 1960-1 (1086)
LIT: N. Pevsner, *The Sources of Modern Architecture and Design*, 1968, repr. p 138

Dates from about the same time, 1904, as the drawing room cabinet (No. 243).
Lent by W. G. Blackie, Esq, Helensburgh, Dunbartonshire

245 Easy Chair for the Hill House

Ebonized wood with mother of pearl inlay; upholstered seat and arms re-covered with oatmeal coloured fabric. 77·5 × 80 × 71·1 cm (30½ × 31½ × 28 ins).
COLL: Walter W. Blackie for the Hill House; to his daughter, the present owner

A drawing for this chair, which dates from about 1903-5, is in the Glasgow University Collection.
Lent by Mrs Gerald Hedderwick (née Blackie), Edinburgh

246 Oval Tea Table for the Hill House (E)

Ebonized wood. 61 × 94 × 50·8 cm (24 × 37 × 20 ins).
COLL: Walter W. Blackie for the Hill House; to his daughter, the present owner

The ebonized wood furniture for the Hill House appears to have been made about 1903-5.
Lent by Miss Agnes Blackie, Helensburgh, Dunbartonshire

247 Chair with Chequered Vertical Strips

Ebonized wood. 113·7 × 40·6 × 42 cm (43¾ × 16 × 16½ ins).
COLL: Presented by W. Somerville Shanks, R.S.A., in 1940

There does not appear to be any early photograph showing this chair, but one of a bedroom at Hous'hill (in *The Studio Year-Book of Decorative Art*, 1907, p 60) shows two very similar chairs with rather lower backs. There is also, at Glasgow University, a drawing made in 1904 of a chair of exactly the same proportions as this one with similar vertical strips.
Lent by the Art Gallery and Museum, Glasgow
Plate 26

248 Armchair for Hous'hill

Stained wood with purple-blue glass inlays. 119·4 × 58·4 × 55·8 cm (47 × 23 × 22 ins).
COLL: See No. 228
LIT: Pevsner, repr. p 113; Howarth, pl 46; Macleod, repr. p 121

Mackintosh worked for Miss Cranston and her husband at Hous'hill for several years after 1903 (see No. 163); and over the same period, he was designing additional articles of furniture for the Hill House. There is therefore a very close relationship between the interiors of both houses. This chair, of about 1903-5, originally in the Hous'hill music room (No. 164), could well have been for either.
Lent by William Ward Esq, F.R.I.C.S., Port Erin, Isle of Man
See Plate 26

249 Window from 78 Southpark Avenue

Iron and glass. 341 × 145 cm (134¼ × 57 ins).
COLL: See No. 215

This window (made to Mackintosh's design by Henry Hope & Sons, Birmingham, in 1906) was a new one added to face west in the drawing room of the Mackintosh's new house—to allow Margaret, it is said, to look at the sunset over Gilbert Scott's University building. It is at present waiting for installation in Glasgow University's planned reconstruction of the house.
Lent by Glasgow University, Mackintosh Collection

250 Copy of the Decoration on the Walls of the Drawing Room, the Hill House, Helensburgh

Copy, 1968, by Ian Macdonald, Glasgow, making use of the original stencils and a specimen printing made before the decoration was painted over.

Re-created here in order to provide an appropriate background for articles of furniture originally in the Hill House drawing room and others of the same period.

251 Rug for the Hill House

Woven wool. 167·6 × 167·6 cm (66 × 66 ins).
COLL: See No. 240

Similar rugs and carpets appear in the earliest photographs of the Hill House.
Lent by T. Campbell Lawson, Esq, Helensburgh, Dunbartonshire

252 Clock with Ten Columns

Ebonized wood inlaid with ivory and green Erinoid. 23·5 × 12·7 × 11·4 cm (9¼ × 5 × 4½ ins).
COLL: Designed for W. J. Bassett-Lowke and given by him to the present owner
EXH: Northampton Art Gallery, *Historical Clocks*, 1966
LIT: Howarth, pl 77

Although this clock dates from the 1917-19 period it follows the general pattern of the earlier design of a clock now in the Glasgow University Collection. The Erinoid inlay is a special Bassett-Lowke touch (see No. 280).
Lent by T. Osborne Robinson, Esq, Northampton
Plate 29

253 Two Candlesticks with Square Bases, Tapering Square Columns and Circular Cups

Ebonized wood with silver cups; columns of one inlaid with mother of pearl. Each 30·5 × 15 × 15 cm (12 × 5⅞ × 5⅞ ins).
COLL: Made for W. W. Blackie, and by family descent

The hallmark shows these to have been made by David W. Hislop, Glasgow, 1904-5. Though very similar to each other they are not a matching pair: in one the columns are plumb, in the other they come towards each other at the top. The asymmetricality was deliberate, for an identical non-matching pair was kept together and included in the Mem. Exh. 1933.
Lent by Mrs Norman Walker (née Blackie), St. Andrews, Fife

254 Two Candlesticks with Square Bases, Tapering Square Columns and Circular Cups

Ebonized wood with silver cups; columns of one inlaid with mother of pearl. Each, 30·5 × 15 × 15 cm (12 × 5⅞ × 5⅞ ins).
COLL: Bought by the present owner at the Mem. Exh., 1933
EXH: *Mem. Exh.*, 1933 (in photographs of exh. but not in catalogue)

A non-matching pair identical with those made for Walter W. Blackie (No. 253).
Lent by Alexander Kennedy, Esq, Glasgow

255 Candlestick with Square Base, Tapering Square Column and Circular Cup

Ebonized wood and silver cup. 38·8 × 12·5 cm (15¼ × 4⅞ ins).
COLL: See No. 3

Like the two more elaborate candlesticks for Walter W. Blackie this was, according to the hallmark, made by David W. Hislop, Glasgow, 1904-5.
Lent by James Meldrum, Esq, Glasgow

256 Square Table for Hous'hill

Ebonized oak, 75·8 × 64·8 × 64·8 cm (30 × 25½ × 25½ ins).
EXH: London, V. and A., *Victorian and Edwardian Decorative Arts*, 1952 (R5)
LIT: Pevsner, repr. p 115; Howarth, pl 47B; R. Barelli, *Il Liberty*, 1966, repr. in colour, p 81; Macleod, p 120 (repr. of preliminary drawing)

There is a preliminary scale drawing in the Glasgow University Mackintosh Collection (No. 163).
Lent by Glasgow School of Art

257 Coat Stand from Miss Cranston's Ingram Street Tearooms

Metal. Height, 196·8 cm (77½ ins); base, 33·6 × 32·4 cm (13¼ × 12¾ ins).
COLL: Removed from Ingram Street, *c.* 1950, and kept in store pending the reinstatement of the tearooms.

Probably from the earliest part of the tearooms, *c.* 1901. An almost identical coat stand is repr. in *The Studio*, XXVIII, 1903, p 286.
Lent by the Corporation of Glasgow

258 Umbrella Rack from Miss Cranston's Ingram Street Tearooms

Metal. Height, 66·7 cm (26¼ ins), diameter, 26·5 cm (10½ ins).
COLL: See No. 257
Lent by the Corporation of Glasgow

259 Lattice Screens, Cash Desk, Cross Bars, Poles and Finials from the Chinese Room of Miss Cranston's Ingram Street Tearooms

Painted, lacquered and ebonized wood with metal fittings. Various sizes averaging 244 cm (8 ft) high for the screens and cash desk, 320 cm (10 ft 6 ins) for the poles, and 46 × 30·5 cm (18 × 12 ins) for the finials.
COLL: Remained *in situ* until some time in the 1950s when removed for safer preservation pending the reinstatement of the Ingram Street Tearooms.
LIT: Howarth, p 135-6, pls 51B, 52

With the Cloister Room (see No. 159) also at Ingram Street, the Chinese Room, of about 1912, was Mackintosh's last major commission for Miss Cranston. There are, of course, obvious references to the traditional style of the Chinese and Japanese tea house, but in a narrow Glasgow street, with a site overpowered by a vast, Victorian post office, the whole spirit had to be different. Mackintosh created a kind of romantic make-believe atmosphere for the Glasgow businesss men who discussed their affairs over a cup of tea. The style, with its insistence on squares and angles, follows logically from that of the School of Art Library of 1907-9 (No. 127), but where a library had to be serious a tea room could be fanciful. In later years the woodwork had been covered with dingy green paint; enough, however, of the original blue and red lacquer remained for them to be renewed for this exhibition. The room itself is, of course, much larger (20 × 34 feet) than the present re-assembly of its principal features.

Perhaps, however, some of its character has been suggested.
Lent by the Corporation of Glasgow
Plate 28

260 Two Lampshades with Pagoda-shaped Tops from Miss Cranston's Ingram Street Tearooms

Copper. Height, 76·2 cm (30 ins); diameter of lampshade, 26·7 cm (10½ ins)
COLL and LIT: See No. 259

The Chinese Room was lit by these strangely shaped overhead lights.
Lent by the Corporation of Glasgow

261 Four Chairs with Low Fretwork Backs from Miss Cranston's Ingram Street Tearooms

Oak. Each 82·5 × 43·5 × 40·3 cm (32½ × 17⅛ × 16 ins).
COLL: See No. 257

Over the years the chairs and tables at Ingram Street were moved from room to room and Howarth's reproduction (his pl. 51B) shows barrel chairs. It would seem likely, however, that these, with their Chinese patterning, must have originally been intended for the Chinese Room.
Lent by the Corporation of Glasgow

262 Two Tables with Projecting Shelves in Four Curved Sections from Miss Cranston's Ingram Street Tearooms

Oak. 76·8 × 66 × 66 cm (30¼ × 26 × 26 ins).
COLL: See No. 257
LIT: Macleod, repr. p 105

The lower shelves were intended for dominoes. No early photographs of the Chinese Room exist (Howarth's pl. 51B dates from the late 1940s) and it is not, in all cases, quite certain what went where.
Lent by the Corporation of Glasgow

263 The Room de Luxe from Miss Cranston's Willow Tearooms; The Willow Panel, by Margaret MacDonald, with its Posts and Lintel; The Double Doors; and the Frieze of Mirrors

Wood; metal; painted and inlaid gesso; plain, coloured and mirror glass; etc. Various sizes of which the chief are: 165·1 × 58·4 cm (65 × 23 ins) for the gesso panel; 195·5 × 68·5 cm (77 × 27 ins) for each leaf of the doors; and 79·7 × 24·7 cm (31⅜ × 9¾ ins) for each mirror of the frieze.
COLL: All these features have remained *in situ* under the successive ownership of Miss Cranston; Messrs Smith, Restaurateurs; Colonel Daly; and the House of Fraser
EXH: Paris, *Sources of the 20th Century*, 1960-1 (1093; doors only)
LIT: 'Ein Mackintosh-Teehaus in Glasgow' in *Dekorative Kunst*, VIII, 1905, pp 257-75, with illustrations of all the features exhibited here; Howarth, pp 141-3, pls 56C, 57; R. Schmutzler, *Art Nouveau*, 1964, doors repr. in colour, p 243; S. T. Madsen, *Art Nouveau*, 1967, doors and detail from gesso panel repr. in colour, pp 22-3; N. Pevsner, *The Sources of Modern Architecture and Design*, 1968, doors repr. in colour, p 145

The features shown here are from what is perhaps the most famous of all the interiors designed for Miss Cranston. The theme of the willow is treated with variations throughout the Willow Tearooms (completed, 1904—see No. 160) and nowhere more specifically than in Margaret Macdonald's panel based on the Rossetti sonnet beginning 'O ye, all ye that walk in Willowwood.' The doors, Mackintosh's own *tour de force*, are less literary; but they too—like the frieze of mirrors—are based on organic forms. Originally, the room was furnished with white tea tables and a forest of tall-backed chairs which repeated the vertical rhythms of the principal features, but all these have disappeared without trace.
Lent by the House of Fraser, Glasgow
Plate 27

264 Curved Lattice Back Chair for Miss Cranston's Willow Tearooms

Oak. 118·9 × 94 × 40 cm (46¾ × 37 × 15¾ ins).
COLL: Transferred from the original Willow Tearooms to the Grosvenor Restaurant, Glasgow, and acquired by the Glasgow School of Art in the 1950s
LIT: *Dekorative Kunst*, VIII, 1905, repr. p 260 (in its original setting); Howarth, pl 54 (in original setting); GSA booklet, p 24, fig. 63; Macleod, p 60

The early photographs show this chair, designed about 1904, in the back section of the ground floor room. It is by no means clear who was expected to sit in it: perhaps a supervisor; or perhaps Mackintosh wished—as he did at Hous'hill two years later (see Nos. 163-4)—to have a form of curved screen dividing his area.
Lent by Glasgow School of Art

265 Two Stencilled Panels for Miss Cranston's Willow Tearooms

Linen stencilled with colour and silver paint. Average, 156 × 40 cm (61⅜ × 15¾ ins).
COLL: See No. 2
EXH: Moscow, 1903; *Mem. Exh.*, 1933 (183, 188)

LIT: *Mir Iskusstva*, no. 3, 1903, repr. p 117; *Dekorative Kunst*, VIII, 1905, repr. *in situ*, p 264; Howarth, pl 55B

Part of the original decoration of the ground floor back room, *c.* 1904.
Lent by Glasgow University, Mackintosh Collection

266 **Upper part of Screen for the Staircase of Miss Cranston's Willow Tearooms**

Wrought iron, threaded glass balls and glass pendants. Nine sections
COLL: See No. 263
LIT: *Dekorative Kunst*, VIII, 1905, repr. p 266; Pevsner, repr. p 125; Howarth, pp 139-40, pl 56A; R. Schmutzler, *Art Nouveau*, 1964, repr. p 249; Macleod, repr. p 102

For display purposes, the legs, which get shorter as the steps ascend, have been replaced by steel rods of uniform length.
Lent by the House of Fraser, Glasgow

267 **Seven Casts of Panels of the Plaster Frieze Relief in the Ground Floor Front Room of Miss Cranston's Willow Tearooms**

Fibreglass casts made by Robert Smart, Glasgow, in 1968. Each 166·5 × 180·5 cm (65½ × 71 ins).

These casts, used here as a decorative feature at the entrance to the exhibition, are from originals of about 1904 (see No. 160).
Plate 27

268 **Table**

Mahogany. 71·4 × 83·8 × 83·8 cm (28⅛ × 33 × 33 ins).
COLL: Made for W. P. Douglas, master decorator, Glasgow, and acquired from his family in 1967.

Made in 1912 by the Glasgow cabinetmakers, Guthrie & Wells. Douglas had asked for mahogany, a wood which Mackintosh usually avoided, but at this time he was prepared to do anything to oblige a master craftsman who had done so much to carry out his exact intentions at Ingram Street and elsewhere. Although some four or five years earlier than the Bassett-Lowke furniture it goes well with it.
Lent by George Smith, Glasgow

269 **Smoker's Cabinet for 78 Derngate**

Ebonized wood, lined with cedar wood; upper surface and legs inlaid with orange synthetic material. 59 × 33 × 58·4 cm (23¼ × 13 × 23 ins).
COLL: W. J. Bassett-Lowke; presented by Mrs Bassett-Lowke
EXH: London, Bethnal Green, *50 Years of Modern Design*, 1966

The Victoria and Albert Museum's date for this is 1916, but it may be from the following year when, with Bassett-Lowke's encouragement, Mackintosh was using Erinoid for decorative work (see No. 280).
Lent by the Victoria and Albert Museum, London
Plate 30

270 **Pair of Lattice Back Chairs from 78 Derngate**

Wood. 110·5 × 45·7 × 45·7 cm (43½ × 18 × 18 ins).
COLL: Made for W. J. Bassett-Lowke
LIT: Pevsner, repr. p 143; Howarth, pl 77A

These chairs, and a settle to match them, were made in 1916-17 for the Bassett-Lowkes' front hall.
Lent by Mrs F. J. Bassett-Lowke, Northampton

271 **Lamp Standard with Lampshade from 78 Derngate**

Standard, wood; height, 170·2 cm (67 ins); lampshade, silk on metal frame: 55·8 (height) × 45·5 (diameter) cm (22 × 17⅞ ins).
COLL: Made for W. J. Bassett-Lowke
LIT: Howarth, pl 77A

Made with the other Derngate articles in about 1917. The lampshade is an exact reproduction of the largely-perished original.
Lent by Mrs F. J. Bassett-Lowke, Northampton

272 **Wardrobe**

Mahogany with ebonized wood base and mother of pearl inlays. 179·7 × 130·1 × 52 cm (70¾ × 51¼ × 20½ ins).
COLL: Sidney Horstmann, Northampton
EXH: London, Bethnal Green, *50 Years of Modern Design*, 1966

A copy of one designed for W. J. Bassett-Lowke; made in the Isle of Man by German prisoners of war, 1917.
Lent by the Victoria and Albert Museum, London

273 **Ladderback Armchair**

Mahogany with upholstered seat. 103·5 × 48·3 × 41·3 cm (40¾ × 19 × 16¼ ins).
COLL and EXH: See No. 272

Part of the same suite as No. 272. Mackintosh's last variation of the ladderback.
Lent by the Victoria and Albert Museum, London

274 **Clock with Six Columns and Domino Figures (L)**

Ebonized wood with ivory inlay. 24·5 × 12·7 × 11·5 cm (9⅝ × 5 × 4½ ins).
COLL: Made for W. J. Bassett-Lowke
LIT: Howarth, pl 77

Designed at the same time as No. 252 but the parallel lines arranged to produce a kind of rotating rhythm which anticipates the 'Jazz-age' style of Mackintosh's fabric designs.

Lent by Mrs F. J. Bassett-Lowke, Northampton

275 **Clock with Six Columns and Domino Figures (E)**

Ebonized wood with ivory inlay. 24·5 × 12·7 × 11·5 cm (9⅝ × 5 × 4½ ins).

COLL: A wedding present from Mackintosh to the owner

EXH: *Mem. Exh.*, 1933 (not in catalogue); Saltire, 1933 (not in catalogue)

Identical with No. 274 and presumably made at the same time, *c.* 1917-19.

Lent by Mrs M. N. Sturrock (née Newbery), Edinburgh

Plate 29

276 **Screen and Newel Post from 78 Derngate, Northampton**

Painted wood with panels of Erinoid. 264 × 264 cm (104 × 104 ins).

COLL: W. J. Bassett-Lowke until acquired with the house by the present owners

LIT: Pevsner, repr. p 143; Howarth, pp 200-2, pl 77A

Designed in 1916 and completed in 1917 (see No. 170).

Lent by the High School for Girls, Northampton, through the courtesy of the K. Ward Publicity Co. Ltd, Northampton

277 **Copy of the Wall Decoration for the Front Hall of 78 Derngate, Northampton**

Silk screen prints based on a watercolour, 1968, by Averil McIlwraith, Ayrshire, making use of Mackintosh's full-scale preparatory study, the original stencils and photographs of the room before the decoration was painted over.

Except for the patterning based on triangles and squares, the walls, ceiling and uncarpeted parts of the floor were painted black in order, as Howarth (p 201) writes 'to obtain a sense of mystery and spaciousness', a result which Mackintosh himself felt had been achieved. This background is here shown in combination with the original screen (No. 276) and some of the original furniture from the room.

The Bassett-Lowkes found this predominantly black scheme of decoration quite overpowering. After about a year they persuaded Mackintosh to replace it with a simplified one consisting of groups of overlapping triangles placed on a light ground (repr. Pevsner, p 145). This second scheme so pleased them that when, in 1925, they moved to New-Ways, the house designed for them by Peter Behrens, the same stencils were used for the decoration of the study.

278 **Casket presented to Sir James Fleming**

Silver inlaid with semi-precious stones. 6·4 × 30·5 × 13·3 cm (2½ × 12 × 5¼ ins). Inscr. all round edge of base, THIS CASKET WAS PRESENTED TO SIR JAMES FLEMING BY THE CONTRACTORS ON THE OCCASION OF THE OPENING OF THE SECOND PORTION OF THE GLASGOW SCHOOL OF ART FIFTEENTH DAY OF DECEMBER NINETEEN HUNDRED AND NINE A.D.

COLL: To the present owner by family descent

EXH: London, V. & A., *Victorian and Edwardian Decorative Arts*, 1952 (R 15); Paris, *Sources of the 20th Century*, 1960-1 (1104)

Designed by Mackintosh and made by P. Wylie Davidson, Glasgow, 1909.

Lent by Captain J. Hamilton Fleming, Sidbury, Devon

279 **Ivory Box presented to Francis H. Newbery**

Ivory, tortoiseshell and wood with inscription in metal. Diameter, 8·2 cm, height, 2·5 cm (3¼, 1 in). Inscr. inside box on bottom, *From the students to/Fra. H. Newbery Esquire/the Director and Headmaster/of the Glasgow School of Art/on the occasion of the/completion of his 25th year/in that capacity/20th day of December 1909.*

COLL: By family descent

Lent by Mrs M. N. Sturrock (née Newbery), Edinburgh

280 **Candlestick with Black Circular Base and Green Circular Column**

Synthetic material 41 × 15·2 cm (16⅛ × 6 ins).

COLL: See No. 3

In two letters written in January 1917 (in Glasgow University Mackintosh Collection) W. J. Bassett-Lowke—for whom, at this time, Mackintosh was employed in a variety of ways—sent particulars of a synthetic material called Erinoid which was being used in the hall screen at 78 Derngate (No. 276). He suggested that Mackintosh might find other uses for the material which he said was easily worked and obtainable in a range of colours. Perhaps this candlestick is the product of Mackintosh's experimenting with it.

Lent by James Meldrum, Esq, Glasgow

281 Pair of Wall Candelabra with Oval Bases, Three Tapering Square Columns, and Square Cups

Painted wood with white metal cups. Each about 60·5 × 44·3 cm (23¾ × 17½ ins).
COLL: See No. 3

The decoration of the ovals is very much in the proto-op-art style of some of the fabrics designed by Mackintosh in the period round about 1920 (compare, for example, with No. 317).
Lent by James Meldrum, Esq, Glasgow

282 Rose Bowl with Oval Rim

Silver-plated copper. Height, 10·7 cm (4¼ ins); rim, 41·9 × 37·5 cm (16½ × 14¾ ins); diameter of bowl, 35·6 cm (14 ins)
COLL: With the Mackintoshes in London and given to his friends the Schwabes either by Margaret after his death or by her executors

Probably dates from the later part of Mackintosh's London period, *c.* 1920-23.
Lent by Mrs Randolph Schwabe, Helensburgh, Dunbartonshire

FLOWERS

283 Daffodils

Pencil. 25·4 × 18·4 cm (10 × 7¼ ins). S. in a monogram, lower right, CRM, and inscr., in centre below, *Daffodils*.
COLL: See No. 1

Mackintosh's father was a keen gardener, and throughout his life Charles shared this enthusiasm for flowers and plants—cultivated flowers and plants but, later, mostly wild ones. This drawing of daffodils is the earliest that has been found. Mackintosh's niece, Miss Margaret Dingwall, says that, when he was young, he and his cousin Margery (or Marjorie) Mackintosh used to make drawings together. The close similarity between this drawing and a watercolour by Margery (see No. 1) suggests that it dates from the same time, 1887.
Lent by Miss Moira Dingwall, Glasgow

284 Large Petals

Pencil. 26 × 17·2 cm (10¼ × 6¾ ins). S. in a monogram, lower right, CRM, and d. *1893*.
COLL: See No. 94

Lent by Ronald W. B. Morris, Esq, Kilmacolm, Renfrewshire

285 Anemone and Daisy

Pencil. 25·7 × 20·2 cm (10⅛ × 8 ins). Inscr., lower right, ANEMONIE/FOUND AT LAMLASH ARRAN MAY 1893/ DRAWN MAY 1896.
COLL: See No. 3

The inscription shows that some of Mackintosh's flower drawings were done from pressed flowers.
Lent by James Meldrum, Esq, Glasgow

286 Clematis Bud

Pencil. 25·7 × 20·2 cm (10⅛ × 8 ins). Inscr., lower right, CLEMATIS./BUD. K./JULY 1896.
COLL: See No. 94

In his flower drawings—and for that matter, in many of his architectural studies—Mackintosh would often note the initial of the person who was with him while he was sketching. The 'K' here might be for John Keppie with whom, in 1896, he was very friendly.
Lent by Ronald W. B. Morris, Esq, Kilmacolm, Renfrewshire
Plate 8

287 Clematis Flower, Bud and Leaf

Pencil touched with watercolour. 25·7 × 20·2 cm (10⅛ × 8 ins). Inscr., upper right, CLEMATIS. FLOWER. BUD.

LEAF./K. JULY 1896.
COLL: See No. 94

Similarly inscribed, and clearly done at the same time as No. 286.

Lent by Ronald W. B. Morris, Esq, Kilmacolm, Renfrewshire

288 Hound's-Tongue

Pencil and watercolour. 26 × 20·3 cm (10¼ × 8 ins). Inscr., lower left, HOUNDS TONGUE/HOLY ISLAND/JULY 1901/M/T/F/B/C.
COLL: See No. 94

It has been said (by, among others, Howarth, p 197) that the combined CRM MMM signatures on many of Mackintosh's flower studies mean that he did the drawing and Margaret the colouring. Mrs Mary Newbery Sturrock, who knew the Mackintoshes very well, is quite emphatic that this is not so: Mackintosh was not the kind of artist that could allow anyone else to touch his work. If the legend requires yet more complete refutation this drawing must surely provide it. For there are here not two but five initials: M (for Margaret), T (Tosh, for Mackintosh himself), F (for Frances), B (for Bertie MacNair) and C (for Margaret's and Frances's brother, Charles Macdonald).

Lent by Ronald W. B. Morris, Esq, Kilmacolm, Renfrewshire
Plate 8

289 Brookweed

Pencil and watercolour. 26 × 20·3 cm (10¼ × 8 ins). Inscr., lower right, BROOKWEED/HOLY ISLAND/JULY 1901/MT FB C.
COLL: William Meldrum, 1933; James Meldrum, 1942, from whom to the present owner.

Made and inscribed during the same summer holiday as No. 288 and the architectural study, No. 34.

Lent by William Marshall, Esq, Glasgow

290 Ivy Geranium

Pencil and watercolour. 26 × 20·3 cm (10¼ × 8 ins). Inscr. among the flowers, lower left, IVY/GERANIUM/SAINT/MARYS/SCILLY/M T/1904.
COLL: See No. 94

Lent by Ronald W. B. Morris, Esq, Kilmacolm, Renfrewshire

291 Scabious and Toad-Flax

Pencil and watercolour. 26 × 20·3 cm (10¼ × 8 ins). Inscr., lower centre, SCABIAS/BLAKENEY/AUGUST 1905/M T, and, lower right, TOAD FLAX/YELLOW.
COLL: See No. 94

Lent by Ronald W. B. Morris, Esq, Kilmacolm, Renfrewshire

292 Tobacco Flower

Pencil and watercolour. 26 × 20·3 cm (10¼ × 8 ins). Inscr. and s. and d., lower right, with an arrangement of TOBACCO BOWLING JULY 1906 CRM MMM.
COLL: See No. 94

Probably made at Dunglass Castle, Bowling, Dunbartonshire, Margaret's and Frances's parents' house.

Lent by Ronald W. B. Morris, Esq, Kilmacolm, Renfrewshire

293 Tacsonia

Pencil and watercolour. 26 × 20·3 cm (10¼ × 8 ins). S., inscr. and d., lower left, CRM/MMM/CINTRA/JUNE/1908.
COLL: See No. 94

On the same Portuguese holiday Mackintosh made a number of architectural studies (see No. 40).

Lent by Ronald W. B. Morris, Esq, Kilmacolm, Renfrewshire
Plate 9

294 Japonica

Pencil and watercolour. 26 × 20·3 cm (10¼ × 8 ins). S. and d., lower centre, CRM/MMM/1910, and inscr. vertically, lower left, JAPONICA/CHIDDINGSTONE.
COLL: Presented to Glasgow University by William Davidson in 1933
EXH: Saltire, 1953 (A 14)
LIT: Howarth, pl 80A

Lent by Glasgow University, Mackintosh Collection

295 Borage

Pencil and watercolour. 26 × 20·3 cm (10¼ × 8 ins). Inscr., s. and d., lower right, BORAGE/WALBERSWICK/CRM/1914.
COLL: Acquired by W. Somerville Shanks, RSA, about 1933, from whom to present owner

Lent by James Meldrum, Esq, Glasgow

296 Canary Creeper (Tropaeolum Canariense)

Pencil and watercolour. 26 × 20·3 cm (10¼ × 8 ins). Inscr., lower right, TROPIOLEUM CARIERIANCIS
COLL: See No 94

Exceptionally, Mackintosh has not dated this study. It is, however, in the style of his Walberswick

flowers of 1914-15. Mackintosh's spelling was always idiosyncratic: his attempt at the Linnean name of this flower shows it no less unusual in Latin than in English.
Lent by Ronald W. B. Morris, Esq, Kilmacolm, Renfrewshire

297 **Cactus Flower**
Pencil and watercolour. 26 × 20·3 cm (10¼ × 8 ins). Inscr. and d., lower right, CACTUS/WALBERSWICK/1915 and s. vertically, below, CRM/MMM.
COLL: See No. 295
Lent by James Meldrum, Esq, Glasgow

298 **Japanese Wych-Hazel**
Pencil and watercolour. 26 × 20·3 cm (10¼ × 8 ins). Inscr. and d., lower centre, JAPANESE/WITCH/HASEL/WALBERSWICK/1915 and s. vertically below, CRM/MMM.
COLL: See No. 2
Lent by Glasgow University, Mackintosh Collection

299 **Honeysuckle**
Pencil and watercolour. 27·6 × 21 cm (10⅞ × 8¼ ins). Inscr. and d., lower right, HONEYSUCKLE JAB/WALBERSWICK/1915 and s. vertically below, CRM/MMM.
COLL: See No. 94
Lent by Ronald W. B. Morris, Esq, Kilmacolm, Renfrewshire

300 **Fig Leaf**
Pencil and watercolour. 26·7 × 20·4 cm (10½ × 8 ins). Inscr., d. and s., lower right, FIG/CHELSEA/1918/CRM and, vertically, MMM.
COLL: See No. 94
Lent by Ronald W. B. Morris, Esq, Kilmacolm, Renfrewshire

301 **Willow-Herb**
Pencil and watercolour. 25·9 × 19·8 cm (10¼ × 7¾ ins). Inscr., d. and s. between stalks, lower centre, WILLOW/HERB/BUCKSTEAD/1919/CRM MMM.
COLL: See No. 2
Lent by Glasgow University, Mackintosh Collection

302 **Mimosa**
Pencil and watercolour. 25·7 × 21·1 cm (10⅛ × 8¼ ins). Inscr., d. and s., lower centre, MYMOSA/AMELIE/LES BAINS/JANUARY/1924/CRM . MMM.
COLL: See No. 294
EXH: Saltire, 1953 (A 14)
LIT: Howarth, pl 80D
Lent by Glasgow University, Mackintosh Collection

303 **Pine Cones**
Pencil and watercolour. 26·2 × 20·6 cm (10¼ × 8⅛ ins). Inscr., lower right, MONT/LOUIS/1925.
COLL: See No. 294
EXH: Saltire, 1953 (A 14)
Lent by Glasgow University, Mackintosh Collection

Fabric Designs, Graphic Work and Watercolours

304 **Five Designs for Adhesive Advertizing Labels for Bassett-Lowke Ltd**

All, pencil and watercolour. Average size of painted area: four, 17·8 × 12·7 cm (7 × 5 ins); one, 12·7 × 17·8 cm (5 × 7 ins).
COLL: See No. 2
LIT: Howarth, p 204, pl 81C (dating the project *c.* 1918)

From the late nineties until the time he left Glasgow at the beginning of the first World War Mackintosh did virtually no graphic designing. At first he was no doubt too busy with his architecture and his interiors; and, later, local clients do not seem to have wanted his work. Once he had pulled up his roots and moved to England he was forced to reconsider his position as an artist. The new start he made curiously parallels his original one: a bit of architecture; a bit of applied design; and a bit of painting in watercolour for its own sake. W. J. Bassett-Lowke, as the exhibition has already shown (see No. 170, etc.), was a new and enlightened patron. Not only did he employ Mackintosh to re-model his house, but he also called on him to perform a variety of other tasks.

Howarth dates the adhesive labels *c.* 1918; but the close relationship with the Christmas Card of 1922 suggests that they well might be later. The Glasgow-style Art Nouveau has all gone. Mackintosh, no doubt, took some new ideas from the vorticism of Wyndham Lewis, from the wartime naval pictures of his friend J. D. Fergusson and, indeed, of the machine-inspired pictures of Léger himself. Moreover, as the horizontal design shows, he was not afraid of what is virtually abstraction.
Lent by Glasgow University, Mackintosh Collection
Plate 30

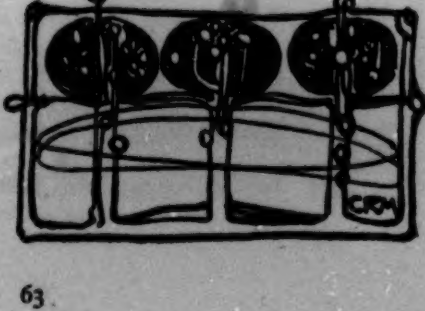
305 **Two Adhesive Advertizing Labels for Bassett-Lowke Ltd**

Printed in black and colours. Each about 6·4 × 4·7 cm (2½ × 1⅞ ins).
COLL and LIT: As for No. 304

Two of the labels made from the designs exhibited (No. 304).
Lent by Glasgow University, Mackintosh Collection

306 **Christmas Card for Mr and Mrs Bassett-Lowke**

Printed in black, green and blue. 9 × 13·7 cm (3½ × 5⅜ ins).
S. and d. on plate, lower left, CRM/1922.
COLL: Presented to Glasgow University by Mrs F. J. Bassett-Lowke, 1967



This little private commission, light-heartedly making use of a convoy of Bassett-Lowke's firm's model trains, relates closely to the advertizing labels (Nos. 304 and 305).
Lent by Glasgow University, Mackintosh Collection
Plate 30

307 **Preliminary Design for a Wall Decoration for W. J. Bassett-Lowke**
Pencil and watercolour on light brown paper. Painted area, about 35·5 × 27·5 cm (14 × 10¾ ins).
COLL: See No. 2

This design, which is perhaps a preliminary idea for the decoration of the front hall at Derngate (see No. 170), is included in this part of the exhibition in order to show how much, during the years 1916-22, Mackintosh's design—architectural, graphic and for textiles—was of a piece.
Lent by Glasgow University, Mackintosh Collection

308 **Design for a Cover for Mavor & Coulson's 'Machine Mining'**
Ink and watercolour on tracing paper. 23 × 15·5 cm (9 × 6⅛ ins).
COLL: See No. 2

Even after he had moved to London Mackintosh continued to receive a few minor commissions from Glasgow. This one, and a few for book jackets for Blackies, belong to the style of his London work of the late war years and early twenties.
Lent by Glasgow University, Mackintosh Collection

309 **Idea for a Fabric Design: Formalized Rose**
Watercolour. 25·7 × 23·5 cm (10⅛ × 9¼ ins).
COLL: See No. 3
LIT: See Howarth, pp 204-5

From about 1916 until some time in the early 1920s Mackintosh produced a vast number of fabric designs, of which some were accepted by the London textile firms, Foxton's and Sefton's. As in everything else he gave much thought to the undertaking. Starting from the formalization of natural forms, which underlay his decorative art of the 1890s, he found himself progressively led to complete abstraction. The formalized rose here is a link with one of the dominant motifs of his early work.
Lent by James Meldrum, Esq, Glasgow

310 **Idea for a Fabric Design: Formalized Scabious**
Watercolour on tracing paper. 28·8 × 21·6 cm (11⅜ × 8½ ins).
COLL: See No. 2

Here, perhaps, in this very stylized idea for a fabric design, there is something of a reference to Mackintosh's directly observed studies from nature—as, for example, in No. 291.
Lent by Glasgow University, Mackintosh Collection

311 **A Basket of Flowers**
Watercolour. 31·7 × 30 cm (12½ × 11¾ ins). S., lower right, C.R.M.
COLL: Bought at *Mem. Exh.* by Miss D. Turnbull, Bearsden; bought by Glasgow University at Morrison, McChlery & Co., Glasgow, 2 Dec. 1953 (lot 119)
EXH: *Mem. Exh.*, 1933 (101)
LIT: A similar composition is repr. in Howarth, pl 81B

Sometimes Mackintosh used the elements of the repeating fabric design to produce an independent picture.
Lent by Glasgow University, Mackintosh Collection
Plate 30

312 **Fabric Design: Tobacco Flower**
Pencil and watercolour on tracing paper. 26·2 × 21 cm (10¼ × 8¼ ins).
COLL: See No. 2
Lent by Glasgow University, Mackintosh Collection

313 **Fabric Design: Pattern of Roses**
Ink and watercolour. 25·5 × 25·5 cm (10 × 10 ins).
COLL: See No. 2

The formalized rose of No. 309 has become more abstract and is used as the motif for a repeating pattern.
Lent by Glasgow University, Mackintosh Collection

314 **Fabric Design: Tulip Pattern**
Pencil and watercolour on tracing paper. 39·4 × 28·6 cm (15½ × 11¼ ins).
COLL: See No. 2

The undulating pattern of tulip forms was very much part of Mackintosh's early decorative vocabulary. In the later textile designs it becomes more insistent and the colours more violent.
Lent by Glasgow University, Mackintosh Collection

315 **Fabric Design: Tulip Pattern**
Pencil and watercolour on tracing paper. 21·9 × 14·6 cm

(8⅜ × 5⅜ ins). S. and inscr. on paper mount, lower right, *C. R. Mackintosh/2 Hans Studios/43A Glebe Place Chelsea SW3*, and, lower left, *Silk.*
COLL: See No. 3

A final version of No. 314
Lent by James Meldrum, Esq, Glasgow

316 Fabric Design for Furniture: Vertical Bands and Waves

Pencil and watercolour on tracing paper. 29·8 × 21·7 cm (11¾ × 8½ ins). S. and inscr. on mount, lower right, *C. R. Mackintosh/2 Hans Studios/43A Glebe Place Chelsea SW*, and, lower left, *Furniture Fabric*
COLL: See No. 2

The lingering suggestions of natural forms have virtually given way to abstract design.
Lent by Glasgow University, Mackintosh Collection

317 Fabric Design: Wave Pattern

Pencil and watercolour. 39·4 × 27·6 cm (15½ × 10⅞ ins). With a colour chart and the letter G, lower left; s. and inscr., lower right, *C. R. Mackintosh/2 Hans Studios/ 43A Glebe Place Chelsea*
COLL: See No. 3

Lent by James Meldrum, Esq, Glasgow
Plate 30

318 Fabric Design: Yellow, Orange, Blue and Black Waves

Pencil and watercolour on tracing paper. 26·5 × 22 cm (10⅜ × 8⅝ ins).
COLL: See No. 2

The violence of the contrasts and the acidity of the colours are characteristic of the design of the 'Jazz Age' which Mackintosh might almost be said to anticipate.
Lent by Glasgow University, Mackintosh Collection

319 *Margaret and Frances Macdonald* 'Vanity' Design

Pencil, grey wash and watercolour on tracing paper. 33·6 × 32·6 cm (13¼ × 12⅞ ins). Inscr., upper right, *Design to be returned to/Margaret & Frances Macdonald/128 Hope Street, Glasgow.*
COLL: See No. 63

This design, for use on metal or fabric, dates from the period of Frances's *Sleeping Princess*, 1895-6.
Lent by Glasgow University, Mackintosh Collection

320 *Margaret Macdonald* 'Vanity' Design

Pencil on tracing linen. Circular with centre cut out, diameter, 26 cm (10¼ ins).
COLL: See No. 3

An exact tracing of No. 319 to be put to some subsequent use.
Lent by James Meldrum, Esq, Glasgow

321 *Margaret Macdonald* Fabric Design: The 'Vanity' Handkerchief

Pencil and watercolour on tracing paper. 16·5 × 25·2 cm (6½ × 9⅞ ins). Inscr. and s., centrally on mount below, *E The Vanity Handkerchief/Margaret Macdonald Mackintosh/2 Cedar Studios/44A Glebe Place Chelsea S.W.3.*
COLL: See No. 2

Like her husband, Margaret Macdonald produced a good number of textile designs during the years 1916-23. No. 322 is very much in Mackintosh's new style of the period. Here she takes an Art Nouveau design (No. 319) from the past and brings it up-to-date.
Lent by Glasgow University, Mackintosh Collection

322 *Margaret Macdonald* Fabric Design: Circles, Lines, Checks and Dots

Pencil and watercolour on tracing paper. 25·1 × 20 cm (9⅞ × 7⅞ ins). Inscr. and s. centrally on mount below, *B Design for Chiffon-voile/shewing 2 color-schemes./ Margaret Macdonald Mackintosh/2 Cedar Studios/44A Glebe Place/Chelsea, S.W.3.*
COLL: See No. 3

Like some of Mackintosh's designs of the same time this derives ultimately from the Glasgow-style rose ball.
Lent by James Meldrum, Esq, Glasgow

323 *Margaret Macdonald* Fabric Design: Diagonal Waves

Pencil and watercolour on tracing paper. 18 × 20·8 cm (7⅛ × 8¼ ins). Inscr. on mount below centrally, *D Design for voile with/variations in treatment &/color schemes*, and, lower right, *This design can be arranged /to*[be] *printed on the angle as/shown—or on the vertical/or horizontal.* A signature and address have been erased.
COLL: See No. 2

This fabric design comes very close to some of Mackintosh's but it is unlikely that he would even consider the possibility of diagonal printing.
Lent by Glasgow University, Mackintosh Collection

324 *Margaret Macdonald* The Little Hills

Oil on canvas. Two paintings making one composition. Each, 153·5 × 151 cm (60½ × 59½ ins).
COLL: See No. 57
EXH: *Mem. Exh.*, 1933 (14 and 172; 14 as by Margaret Macdonald)
LIT: Howarth, p 144, pl 81A (as by Mackintosh)

Near the end of the 1914-18 war Miss Cranston enlarged the accommodation of the Willow Tearooms by putting into use a basement to which she gave the topical name of 'The Dugout'. By this time the Mackintoshes were working in a style very different from that of the original rooms but they were approached and asked to contribute to 'The Dugout's' decoration. Margaret, in her post-Glasgow manner, produced—no doubt as a prayer of peace—two canvases inspired by the 65th Psalm: 'Thou crownest the year with Thy goodness . . . and the little hills shall rejoice.' Howarth captioned the pictures as by Mackintosh, but Mrs Mary Newbery Sturrock, who remembers when they were painted, is quite sure they are by Margaret—and, indeed, the somewhat incomplete evidence of the *Mem. Exh.* catalogue supports her.

Lent by Glasgow University, Mackintosh Collection

325 *Margaret Macdonald* **The Opera of the Sea**

Oil on canvas with *papier collé* faces. 144 × 160 cm (56¾ × 63 ins).

COLL: Charles Macdonald, the artist's brother; by family descent to Mrs L. A. Dunderdale; Mario Amaya, London.

EXH: *Mem. Exh.*, 1933 (48; as by Margaret Macdonald)

LIT: M. Amaya, *Art Nouveau*, 1966, repr. in colour, p 50; see also *Deutsche Kunst und Dekoration*, VI, 1905, pp 364-5, repr.; and Howarth, pp 155-7

The composition is based on a coloured gesso panel made for the music salon designed by Mackintosh for Fritz Wärndorfer in Vienna in about 1902. It has been said that the salon contained several decorative panels (according to Howarth, twelve: six by Mackintosh and six by Margaret!) inspired by Maeterlinck's *Dead Princess*. Existing photographs show no sign of them and it seems highly unlikely that there could have been quite so many —let alone room for them. Two, of which there are photographs in the Glasgow University Mackintosh Collection, were certainly made and (on the evidence of notes on the backs of both photographs) installed near the piano. These were *The Opera of the Winds* and *The Opera of the Sea*. Both were quite unambiguously signed with Margaret's MMM monogram and *The Opera of the Winds* was dated *1903*. They were quite characteristic of Margaret's style of the period and relate closely, for example, to the Willow panel in the Room de Luxe of the Willow Tearooms (No. 263).

The present painted version of the subject is in a style quite different from that of 1903. As *The Vanity Handkerchief* (No. 321) shows, Margaret would sometimes return to—and re-adapt—a much earlier composition. It is quite likely that this painting, which in treatment and technique is quite similar to *The Little Hills* (No. 324) of about 1917-18, is a post-war reworking of the Wärndorfer panel. Amaya's caption (*loc. cit.*) associates Mackintosh with the authorship. All the evidence is against this.

Lent by the Hessisches Landesmuseum, Darmstadt

326 *Francis H. Newbery (1854-1946)* **Corfe Castle**

Oil on canvas. 31 × 41 cm (12¼ × 16¼ ins). S., lower left, *Fra. H. Newbery*; inscr. on back of canvas, CORFE CASTLE/*To old friend and whilom/Colleague T. Corson Morton/from the Artist/Xmas 1919.*

COLL: T. Corson Morton; bought at auction in Glasgow, 1952

Newbery was a great inspirer of artists, and it is as such that he is best remembered. His decisive impact on the young Mackintosh has already been shown in this exhibition. It may be that he exerted a later influence also. When, after his move to England in 1914, Mackintosh began painting landscape watercolours, he was still in close touch with Newbery. If his watercolour landscapes—for example those made in Dorset in 1920 (see No. 328) —are compared with Newbery's landscape paintings there are interesting correspondences.

Lent by Glasgow University Art Collections

327 **Walberswick**

Watercolour. 28 × 38·2 cm (11 × 15 ins). S. and d., lower left, C. R. MACKINTOSH./1914.

COLL: See No. 198

EXH: Glasgow, Royal Institute of Fine Arts, 1929; Glasgow, *Empire Exh. Palace of Arts*, 1938 (164)

LIT: Howarth, p 196

When, at the beginning of the 1914-18 World War, the Mackintoshes left Glasgow they stayed for a time at Walberswick in Suffolk where the Newberys had a rented house. Mackintosh made a number of flower studies; and, in this period of reappraisal, he turned for the first time to landscape watercolours of a kind to be developed later in his career.

Lent by Dr W. Cameron Davidson, Torquay, Devon

328 The Village, Worth Matravers, Dorset

Watercolour. 44·5 × 54·5 cm (17½ × 21½ ins). S., lower right, C. R. MACKINTOSH.
COLL: Acquired at *Mem. Exh.*, 1933, by William Meldrum, Glasgow, whose son, James Meldrum, presented it, 1947
EXH: *Mem. Exh.*, 1933 (45); Saltire, 1953 (A7)
LIT: Howarth, p 215n

In July 1920, when this watercolour was painted, Mackintosh and his wife spent a holiday in Dorset revisiting many of the places that had so excited him in 1895 (see Nos. 27-29).
Lent by Glasgow School of Art

329 Ships

Watercolour. 20·3 × 29·7 cm (8 × 11¾ ins).
COLL: See No. 86
EXH: *Mem. Exh.*, 1933 (63)

A variant of the Bassett-Lowke Christmas Card of 1922 (No. 306)
Lent by Dr W. Cameron Davidson, Torquay, Devon

330 Pinks

Watercolour. 50·1 × 50·1 cm (19¾ × 19¾ ins). S., lower right, C. R. MACKINTOSH.
COLL: Bought at *Mem. Exh.*, 1933, by John Sawers, Glasgow, by whom presented, 1941
EXH: *Mem. Exh.*, 1933 (159); Saltire, 1953 (A 1)
LIT: *The Studio*, LXXXVI, 1923, repr. in colour p 331

Perhaps the most orthodox of all Mackintosh's watercolour flower pieces. The date is probably about 1923, the time of *The Studio* reproduction.
Lent by the Art Gallery and Museum, Glasgow

331 Paeonies

Watercolour. 52 × 52 cm (20½ × 20½ ins). S., lower left, CRM
COLL: Bought by Miss Shaw at *Mem. Exh.*, and by the present owner in 1961
EXH: *Mem. Exh.*, 1933 (152); London, Tate Gallery, *c.* 1933; Glasgow Art Club, 1967

Here Mackintosh has combined the naturalistic flower painting of *Pinks* (No. 330) with a pattern similar to those of many of his fabric designs of the period 1918-23.
Lent by John Watson, Esq, F.R.I.B.A., F.R.I.A.S., Glasgow

332 Anemones

Watercolour. 57 × 54·5 cm (22½ × 21½ ins). S. and d., lower left, C. R. MACKINTOSH.
COLL: Walter W. Blackie and by family descent
EXH: *Mem. Exh.*, 1933 (133); Glasgow, *Empire Exh. Palace of Arts*, 1938 (221); London, R.A., *Scottish Art*, 1939 (221); Saltire, 1953 (A 6)

As with *Paeonies* (No. 331) the naturalistic flowers are placed in front of a decorative, fabric-style background. The date, 1914, given in the catalogue of the R.A. Scottish Exhibition is impossibly early.
Lent by Miss Agnes Blackie, Helensburgh, Dunbartonshire

333 Palm Grove Shadows

Pen and ink and watercolour. 50 × 40 cm (19¾ × 15¾ ins). S., lower right, C. R. MACKINTOSH.
COLL: Acquired by Mackintosh's sister, Mrs Ellen Gibb, at the *Mem. Exh.*, 1933; brought from her estate, 1966
EXH: *Mem. Exh.*, 1933 (55)

Although the subject looks Mediterranean the watercolour might, in fact, date from the early 1920s, for Mackintosh, while he lived in London, was a frequent visitor to parks and conservatories.
Lent by Glasgow University, Mackintosh Collection
Plate 31

334 Mount Alba

Watercolour. 37 × 42 cm (14½ × 16½ ins)
COLL: See No. 94
EXH: *Mem. Exh.*, 1933 (156)

A late work done while Mackintosh was based at Port Vendres, 1923-7.
Lent by Ronald W. B. Morris, Esq, Kilmacolm, Dunbartonshire
Plate 31

335 A Southern Town

Watercolour. 31·6 × 36·5 cm (12⅜ × 14⅜ ins).
COLL: Bought by the present owner at the *Mem. Exh.*, 1933
EXH: *Mem. Exh.*, 1933 (142)
Lent by Mrs Gerald Hedderwick (née Blackie), Edinburgh

336 A Spanish Farm

Watercolour. 28 × 38 cm (11 × 15 ins).
COLL: Acquired at *Mem. Exh.*, 1933 by Mackintosh's sister, Mrs Isabel M. Dingwall; by inheritance to the present owner
EXH: *Mem. Exh.*, 1933, (154)
A Port Vendres subject of about 1926-7.
Lent by Miss Margaret Rennie Dingwall, Oxford

337 **Collioure, Pyrénées-Orientale: The Summer Palace of the Queens of Aragon**

Watercolour. 37 × 42 cm (14½ × 16½ ins).
COLL: Walter W. Blackie and by inheritance to the present owner
EXH: *Mem. Exh.*, 1933 (42); Glasgow, *Empire Exh. Palace of Arts*, 1938 (219)

Very much in the style of the 1926-7 watercolours.
Lent by Mrs Norman Walker (née Blackie), St Andrews, Fife

338 **The Rocks**

Watercolour. 30·5 × 36·8 cm (12 × 14½ ins). S. and d., lower right, C. R. MACKINTOSH 1927.
COLL: See No. 56
EXH: *Mem. Exh.*, 1933 (130); Glasgow, *Empire Exh. Palace of Arts*, 1938 (224)
LIT: *The Studio*, CV, 1933, repr. p 348; Howarth, pl 82

Lent by Hamish R. Davidson, Esq., Long Crendon, Bucks

339 **The Boulders**

Watercolour. 31·1 × 37·2 cm (12¼ × 14⅝ ins). S., lower right, C.R.M.
COLL: Bought at *Mem. Exh.*, 1933, by Mrs James Salmon and bought from her by the present owner in 1956
EXH: *Mem. Exh.*, 1933 (46)
LIT: *The Studio*, CV, 1933, repr. p 350

About 1927, the same date as *The Rocks* (No. 338) to which it closely relates.
Lent by George Smith, Glasgow

340 **La Rue du Soleil**

Watercolour. 40·7 × 39·3 cm (16 × 15½ ins). S. and d., lower right, C. R. MACKINTOSH 1927.
COLL: Major Desmond Chapman-Huston before 1933; Sir John Richmond by whom presented, 1948
EXH: *Mem. Exh.*, 1933 (47); Saltire, 1953 (A2)
LIT: *Artwork*, VI, no. 21, 1930, repr. p 26; Howarth, p 217, pl 84; Macleod, repr. p 156

Lent by Glasgow University, Mackintosh Collection

341 **Fetges**

Watercolour. 46·5 × 45·8 cm (18¼ × 18 ins).
COLL: Presented by Walter W. Blackie, on behalf of the artist, in 1929
EXH: Edinburgh, Society of Scottish Artists, 1928 (36; as 'Fellges')
LIT: W. W. Blackie in *Scottish Art Review*, XI, no. 4, 1968, p 9

Although undated this clearly belongs to a group of Port Vendres landscapes of 1927. The Tate Gallery records Walter W. Blackie as the donor but, as he himself has recorded (*loc. cit.*), he was really acting on behalf of Mackintosh.
Lent by the Trustees of the Tate Gallery, London
Plate 31

342 **The Village of La Lagonne**

Watercolour. 45·7 × 45·7 cm (18 × 18 ins). S., lower right, C. R. MACKINTOSH.
COLL: Bought at *Mem. Exh.*, 1933, by T. M. White, St Andrews, from whom to J. H. White; bought at auction by Glasgow Corporation, 1960
EXH: *Mem. Exh.*, 1933 (58); Glasgow, *Scottish Painting*, 1961 (140)

Probably one of the 1927 watercolours.
Lent by the Art Gallery and Museum, Glasgow

343 **Le Fort Maillert**

Watercolour. 34·5 × 26·5 cm (13½ × 10½ ins). S. and d., lower right, C. R. MACKINTOSH 1927
COLL: Bought at *Mem. Exh.*, 1933, by Sir John Stirling-Maxwell who presented it later
EXH: *Mem. Exh.*, 1933 (102); Saltire, 1953 (A10)
LIT: *Revue du Vrai et du Beau*, March 1929, repr. p 13; *Artwork*, VI, no 21, 1930, repr. p 27; Howarth, pl 83; Macleod, colour pl XIII

Lent by Glasgow School of Art

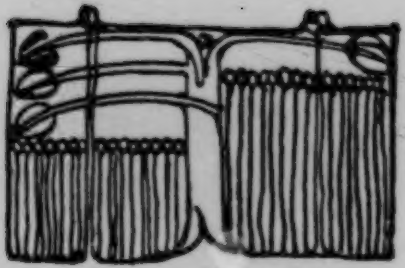
344 **Photograph of Charles Rennie Mackintosh**
By Annan, Glasgow, *c.* 1900-03.
Plate 1

345 **Photograph of Margaret MacDonald (Mrs Charles Rennie Mackintosh)**
By Annan, Glasgow, *c.* 1900-03.
Plate 32

346 **Photographs of Friends and Clients**
(a) FRANCES MACDONALD (MRS HERBERT MACNAIR)
From a plate in Anna Muthesius's *Das Eigenkleid der Frau*, Krefeld, 1903.
(b) HERBERT MACNAIR
From a group photograph of Honeyman & Keppie's staff, *c.* 1890, by courtesy of Professor Thomas Howarth.
(c) FRANCIS H. NEWBERY
By an unknown photographer, *c.* 1912.
(d) GEORGE WALTON
Lent by the Royal Institute of British Architects.
(e) THE DAVIDSONS AT THEIR GOLDEN WEDDING
Photograph by Annan, Glasgow, lent by Hamish Davidson, Esq.
(g) WALTER BLACKIE
Photograph by Annan, *c.* 1900-03.
(h) MISS CATHERINE CRANSTON (MRS JOHN COCHRANE)
Photograph by Annan, Glasgow.
(i) THE BASSETT-LOWKES
From a photograph lent by Mrs F. J. Bassett-Lowke.
Plate 32

347 **Portrait Bust of Francis H. Newbery by A. McFarlane Shannan**
Bronze. Height, 62·2 cm (24½ ins). S. and d. on back, MCFS/*1895*.
COLL: Given to the School of Art by the sitter

More than anyone else Newbery was responsible for launching Mackintosh on his career as an artist. He was Head of the Glasgow School of Art when Mackintosh arrived as an evening student; he appreciated his potential and encouraged it; he introduced him to the Macdonald sisters, one of whom Mackintosh married; though nominally impartial, he used his influence to see that his was the winning entry in the architectural competition for the Glasgow School of Art building; and, throughout all Mackintosh's life, he remained a friend—in triumph and adversity.
Lent by Glasgow School of Art



348 **Portrait of Charles Rennie Mackintosh by Francis H. Newbery**

Oil on canvas. 108 × 60 cm (42½ × 23½ ins). S. with a monogram, lower right.
COLL: Bought at *Mem. Exh.*, 1933
EXH: *Mem. Exh.*, 1933 (146)
LIT: *The Studio*, CV, 1933, repr. p 352; GSA booklet, repr. inside front cover

This is a study for the large painting of the Building Committee for the second phase of the Glasgow School of Art. The finished picture, which dates from about 1914, was presented by Newbery to the School of Art in 1914.

Lent by the Scottish National Portrait Gallery, Edinburgh

349 **Portrait of [illegible]argaret MacDonald (Mrs Charles Rennie Mackintosh) by Olive Carleton Smythe**

Watercolour. 16·5 × 13·5 cm (6½ × 5¼ ins).
COLL: See No. 56
EXH: *Mem. Exh.*, 1933 (69)

Olive Carleton Smythe was a minor member of the Mackintosh/Macdonald circle. She exhibited a watercolour at Turin in 1902. This little portrait probably dates from the Mackintoshes later years in Glasgow.

Lent by Hamish R. Davidson, Esq, Long Crendon, Bucks

350 **Photograph of Charles Rennie Mackintosh**

By E. O. Hoppé, London, *c.* 1920.
Plate 32

Cover

Cover is based on stencilled decoration in
the entrance hall of the Hill House, Helensburgh

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344 Charles Rennie Mackintosh
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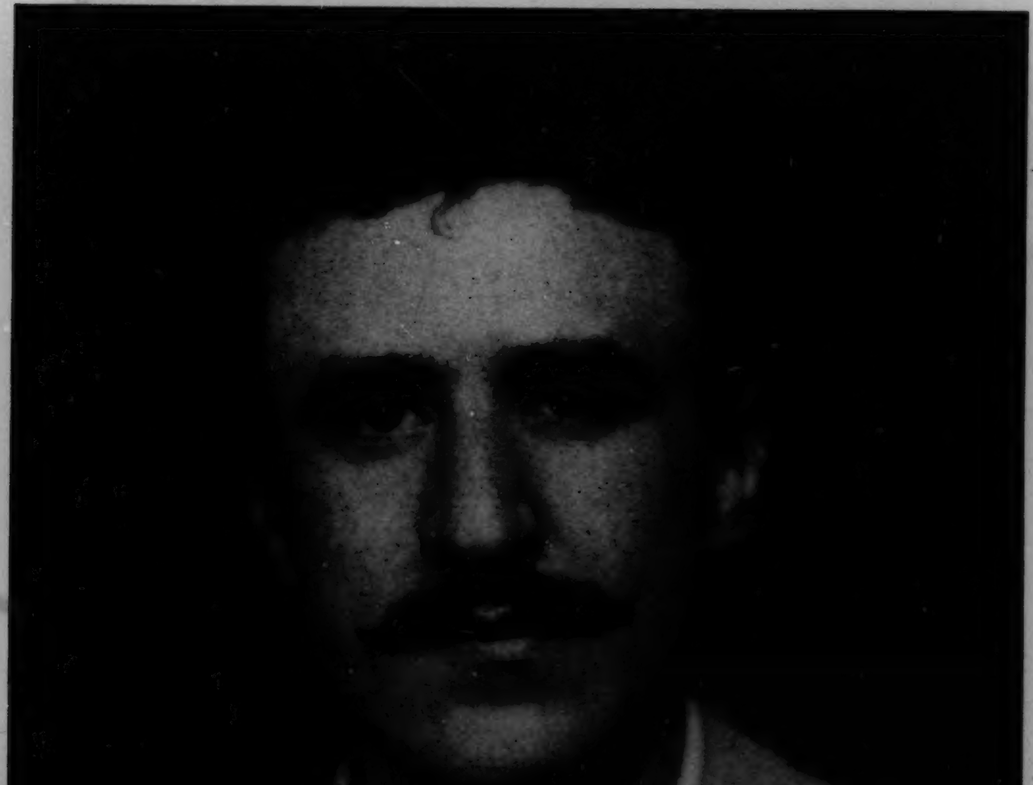

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52 Stoke Poges, 1886
104 Project Drawing for a Science and Art Museum, 1891

4 (a) Buttress and Pinnacle,
Glasgow Cathedral, 1887

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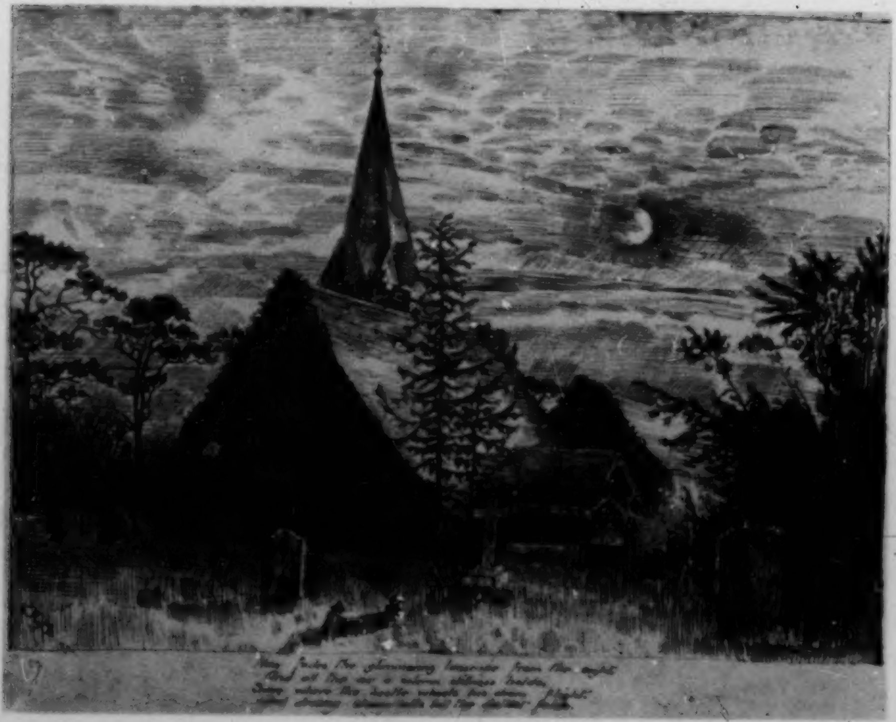

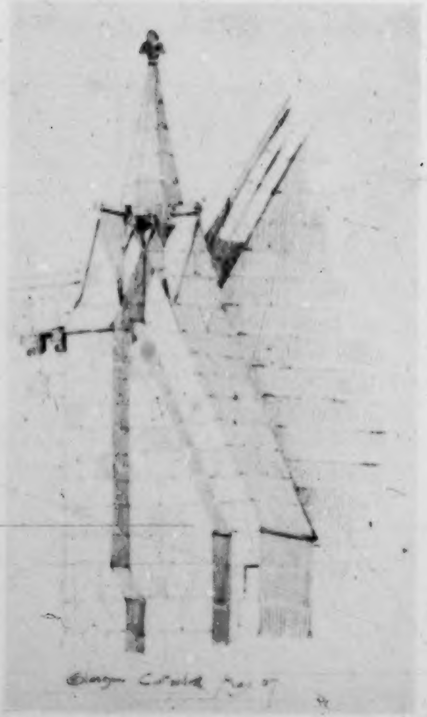

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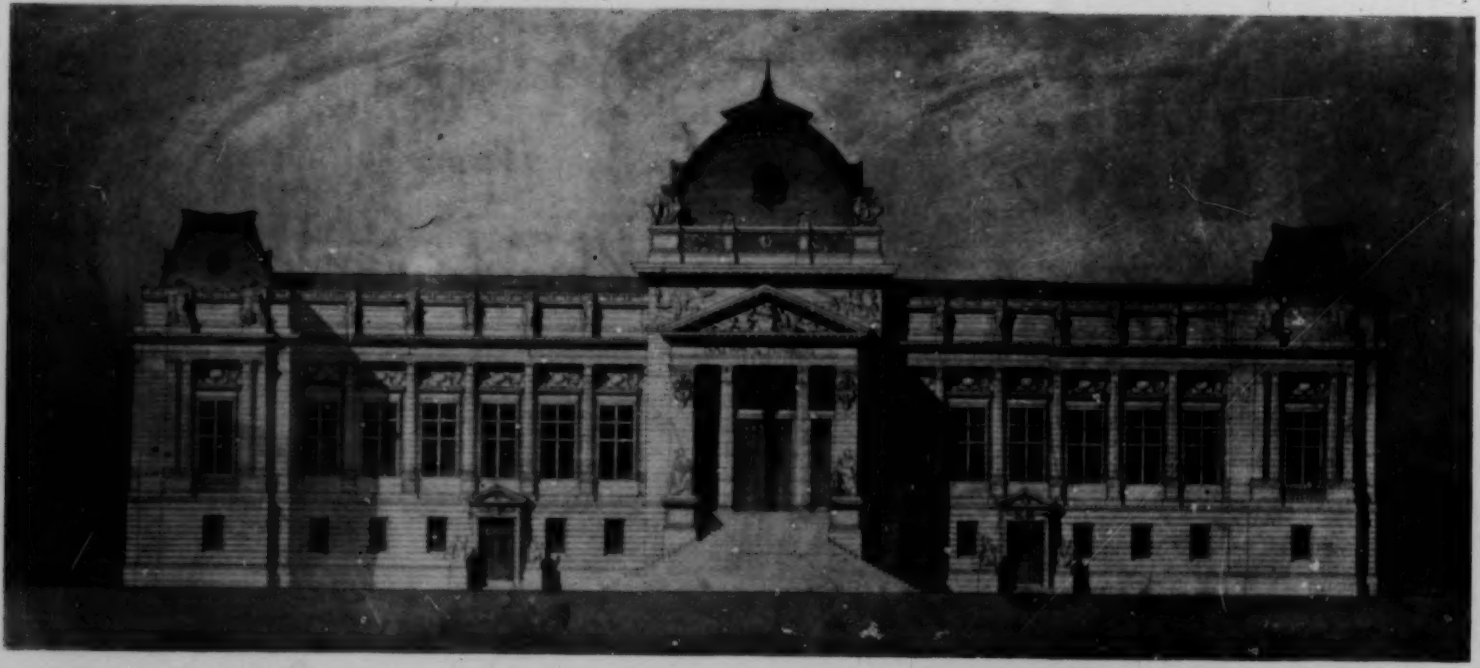

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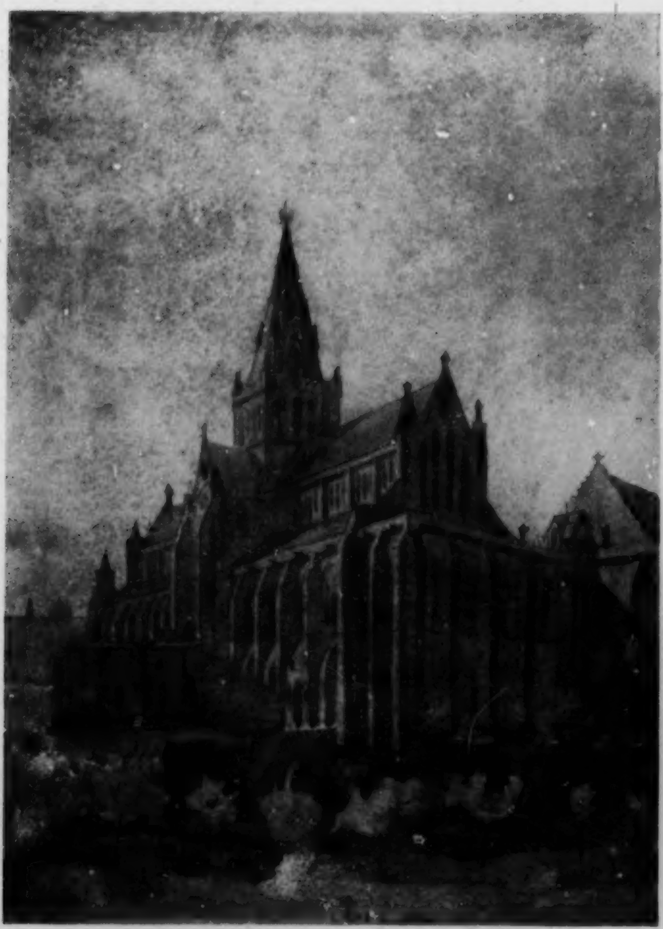
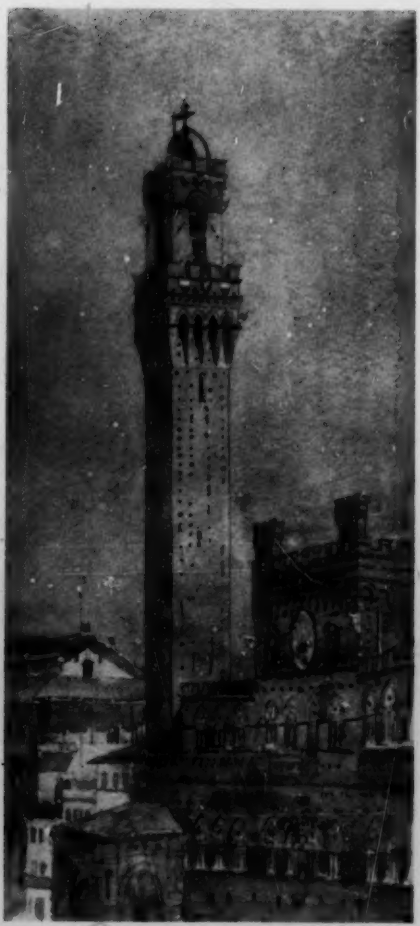
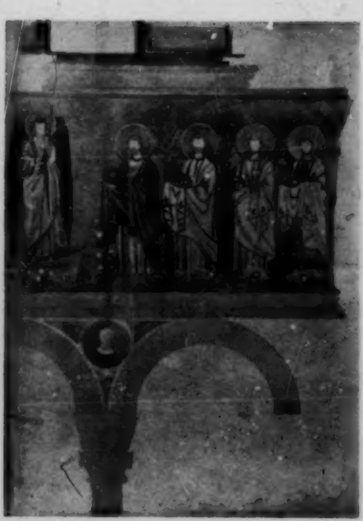
8 Glasgow Cathedral at Sunset, 1890
17 The Lido, Venice, 1891

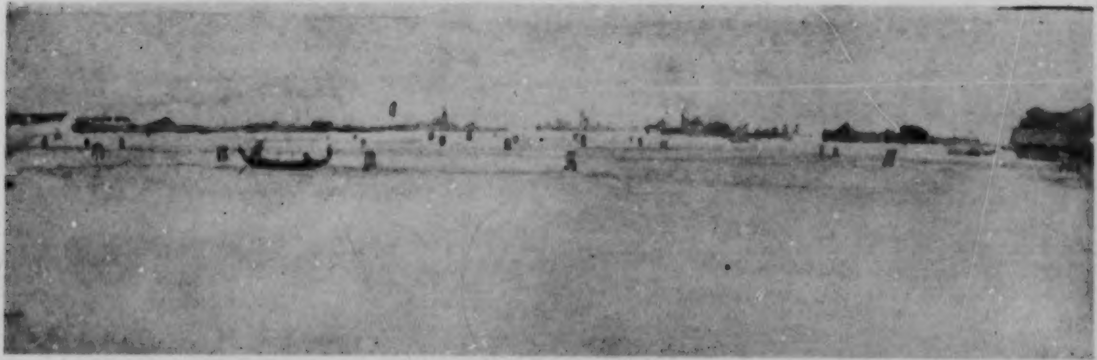
12 The Palazzo Pubblico, Siena, 1891

15 Angel and Saints in Sant'Apollinare Nuovo, Ravenna, 1891
22 Copy of an Indian seventeenth-century Carpet, *c.* 1890-1









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60 The Descent of Night, 1893-4
62 *Margaret Macdonald*,
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67 Winter, 1895
70 The Shadow, 1895-6

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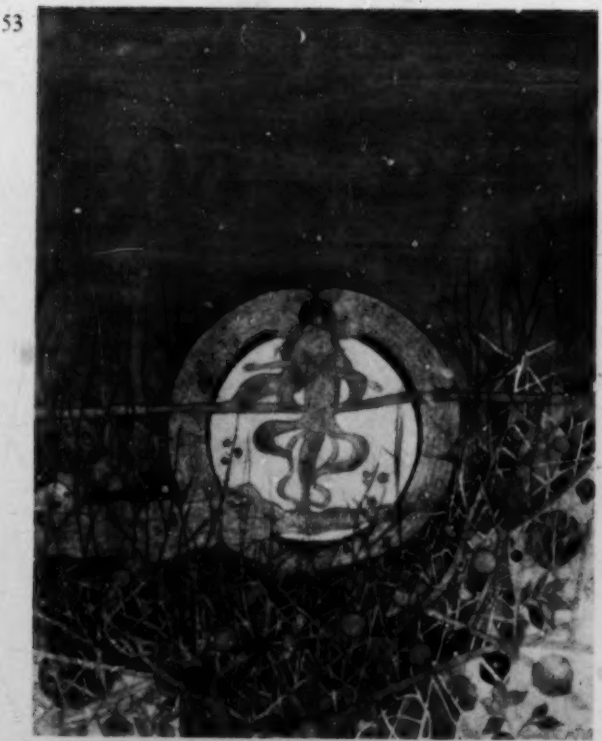

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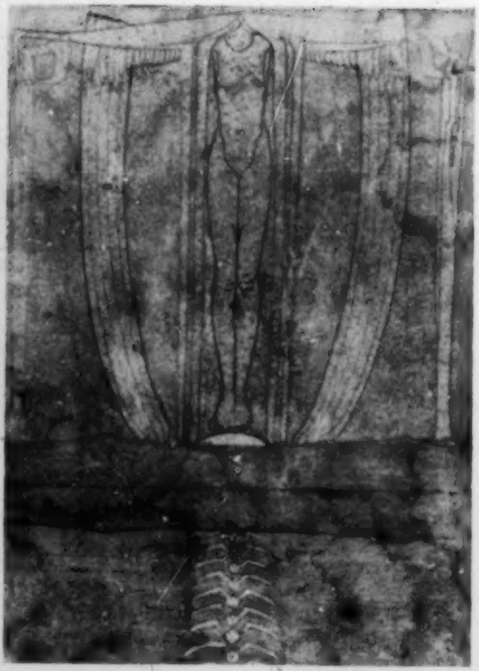

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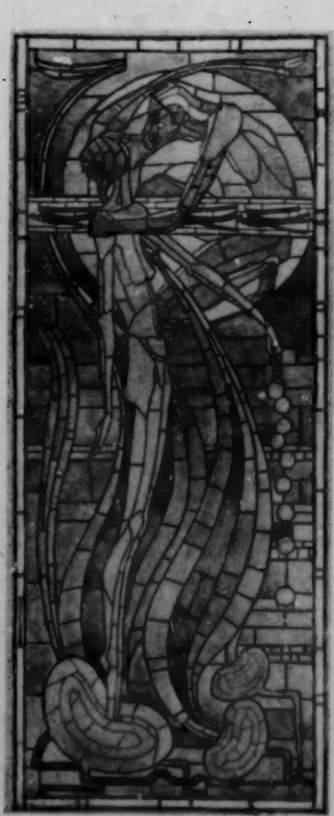

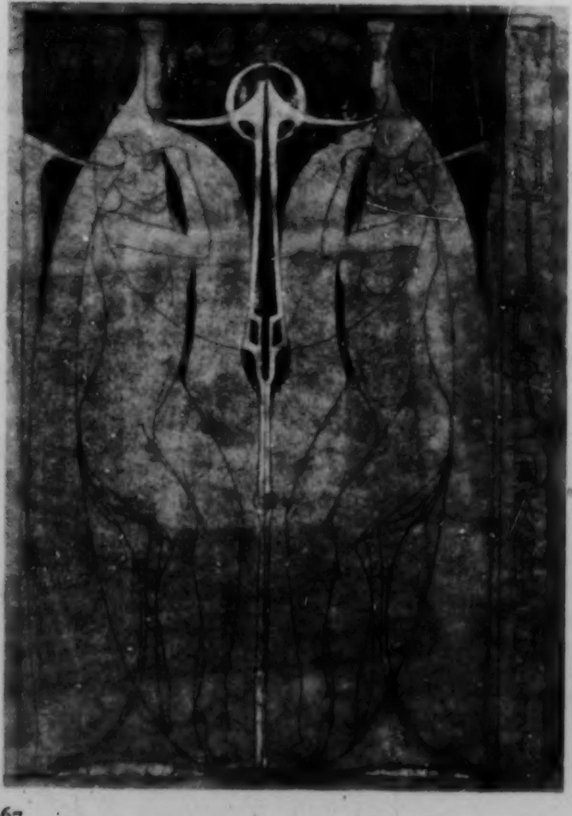

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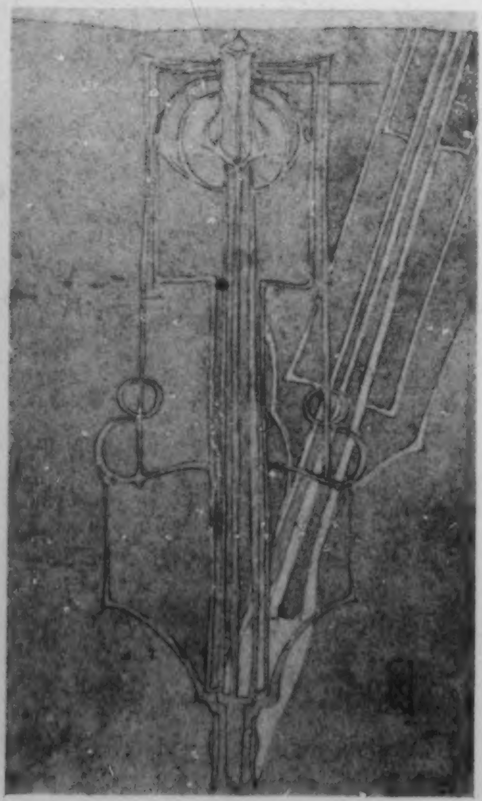

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65 *Frances Macdonald*,
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185 *Frances Macdonald*
Beaten Brass Candlestick, *c.* 1896
71 The Tree of Influence, 1895
72 The Tree of Personal Effort, 1895

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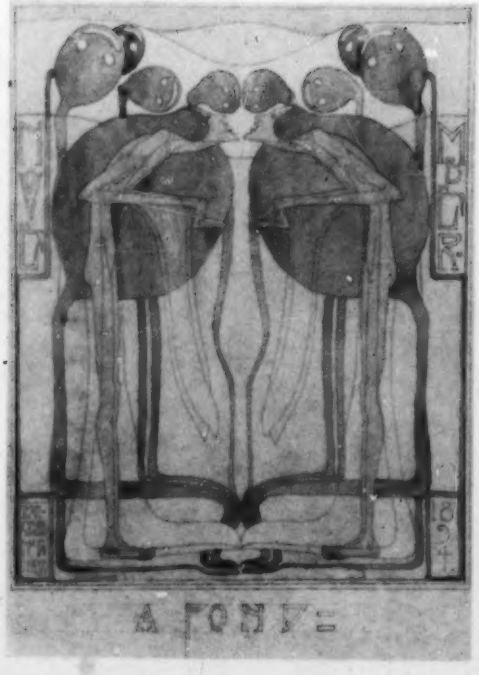

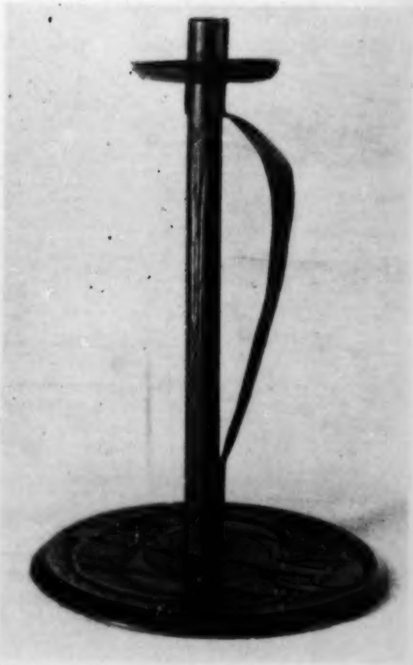

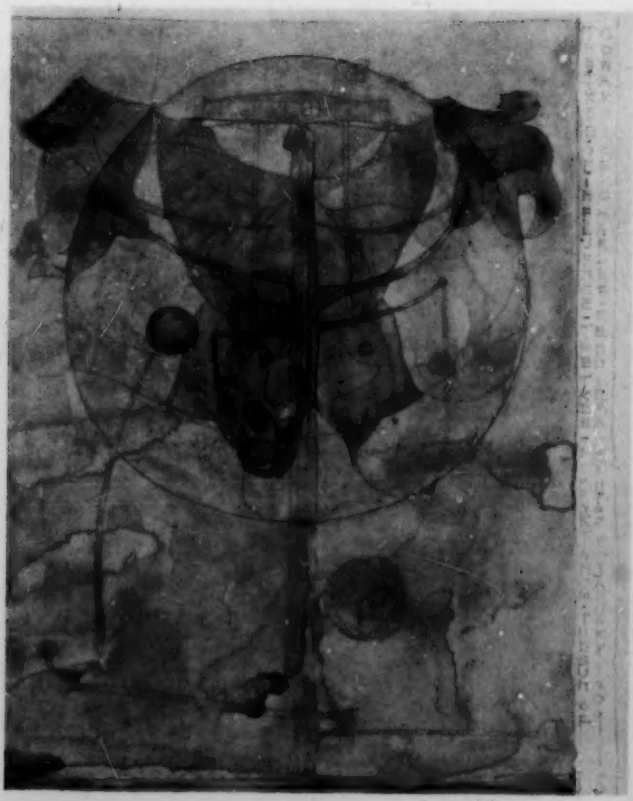

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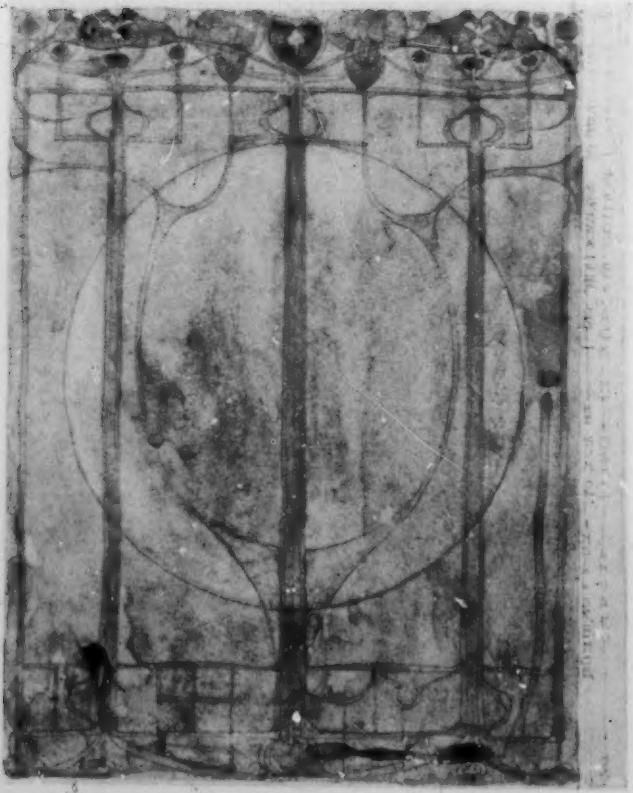

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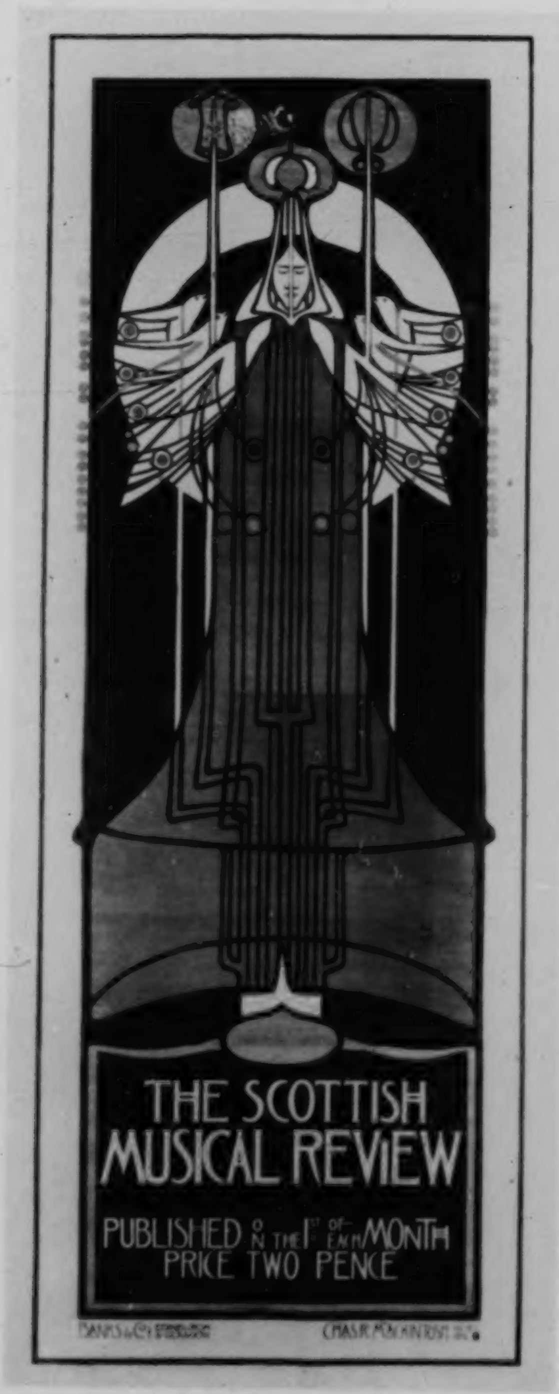
77 Large Poster for
'The Scottish Musical Review' 1896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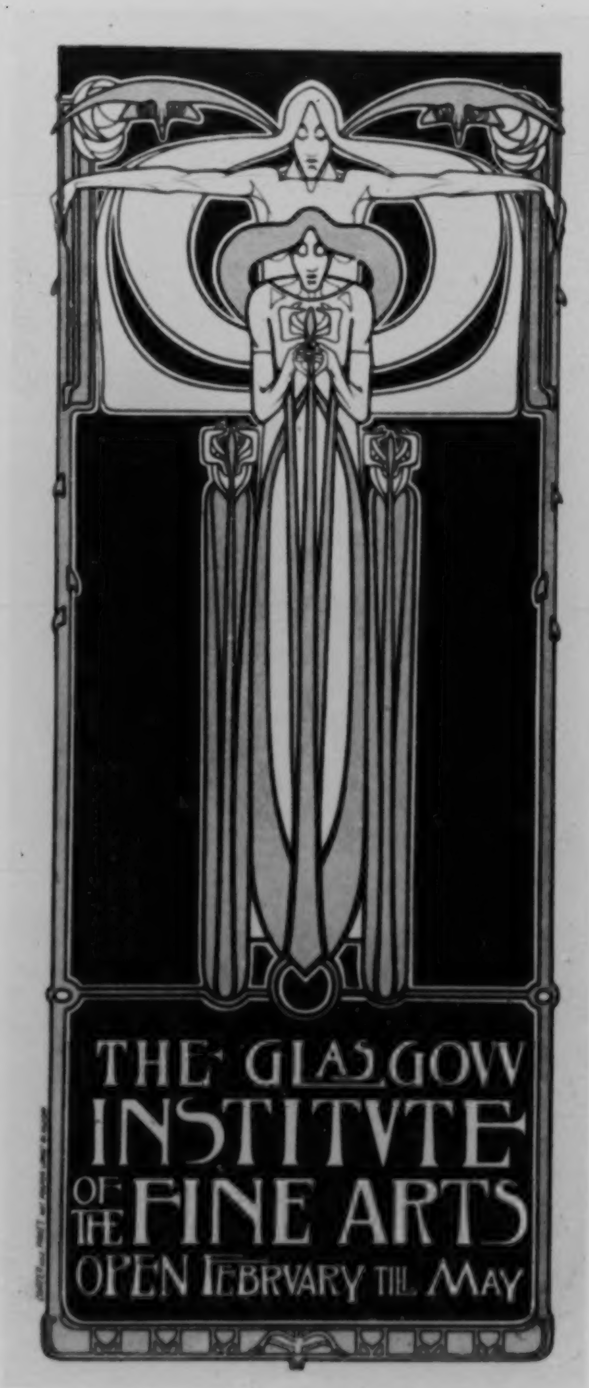
Margaret and Frances Macdonald
Poster for The Glasgow Institute of the Fine Arts, *c.* 1896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183 Jewel Box for Jessie Keppie, *c.* 1895-6
78 Small Poster for
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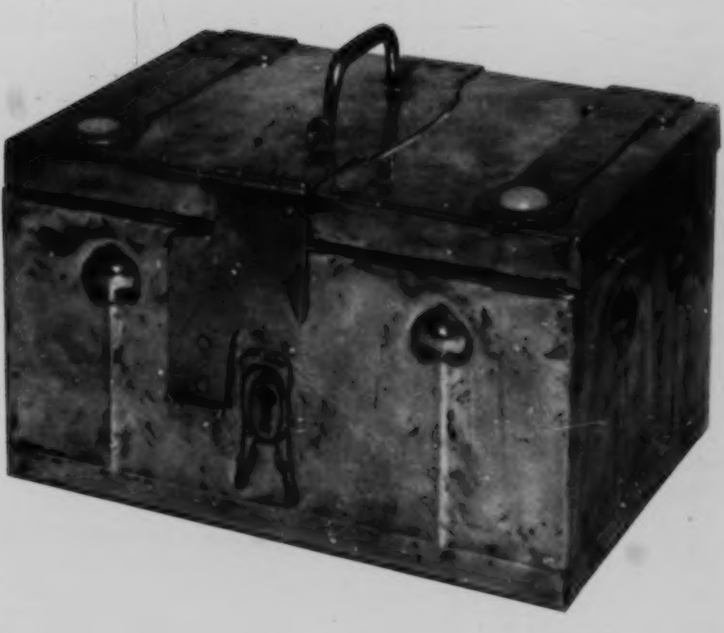

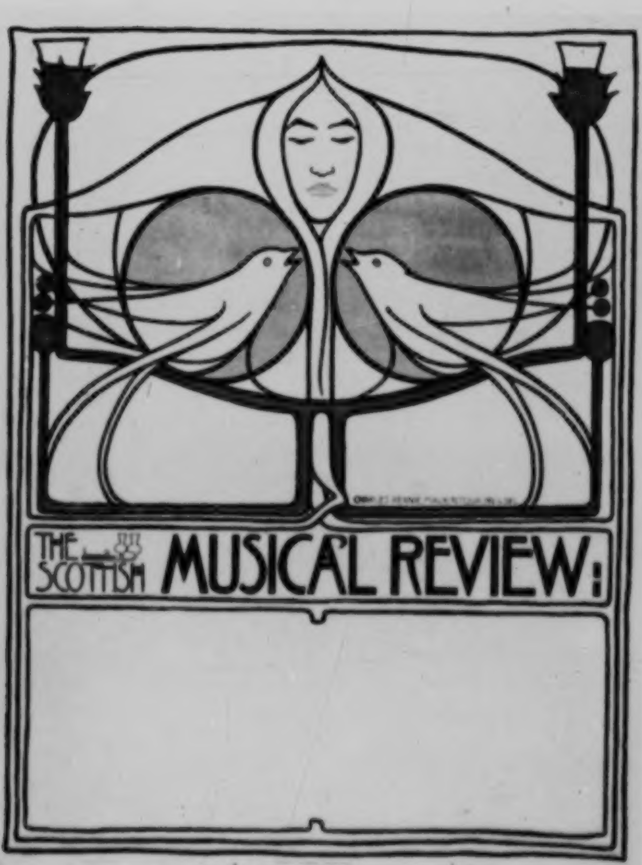
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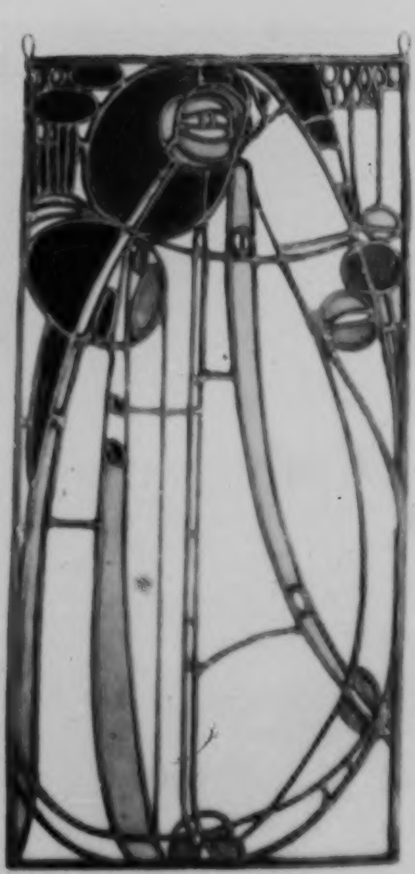

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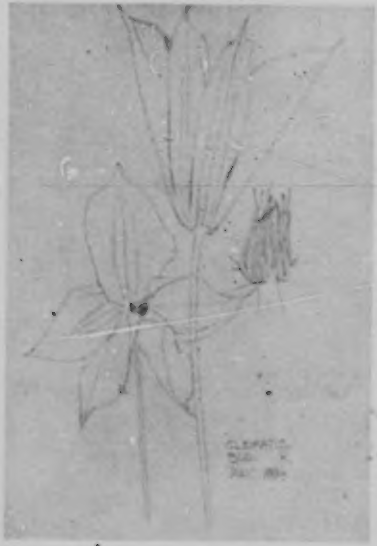
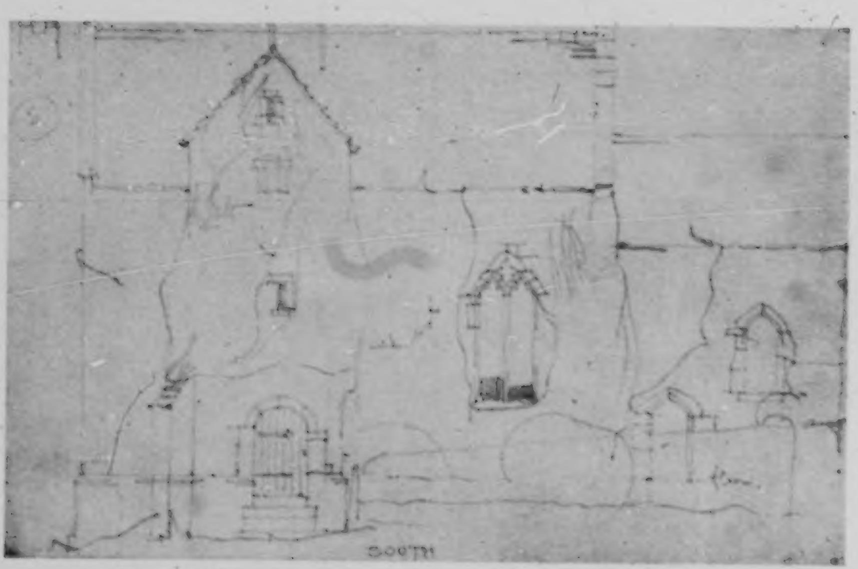
288 Hound's Tongue, 1901

27 St. Martin's Church, Wareham, South Elevation, 1895
34 The Castle, Holy Island, 1901





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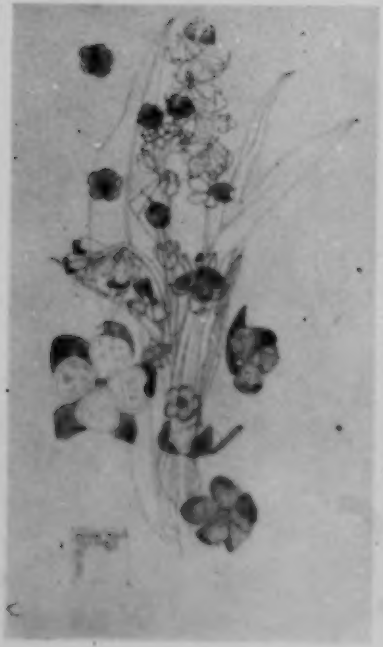

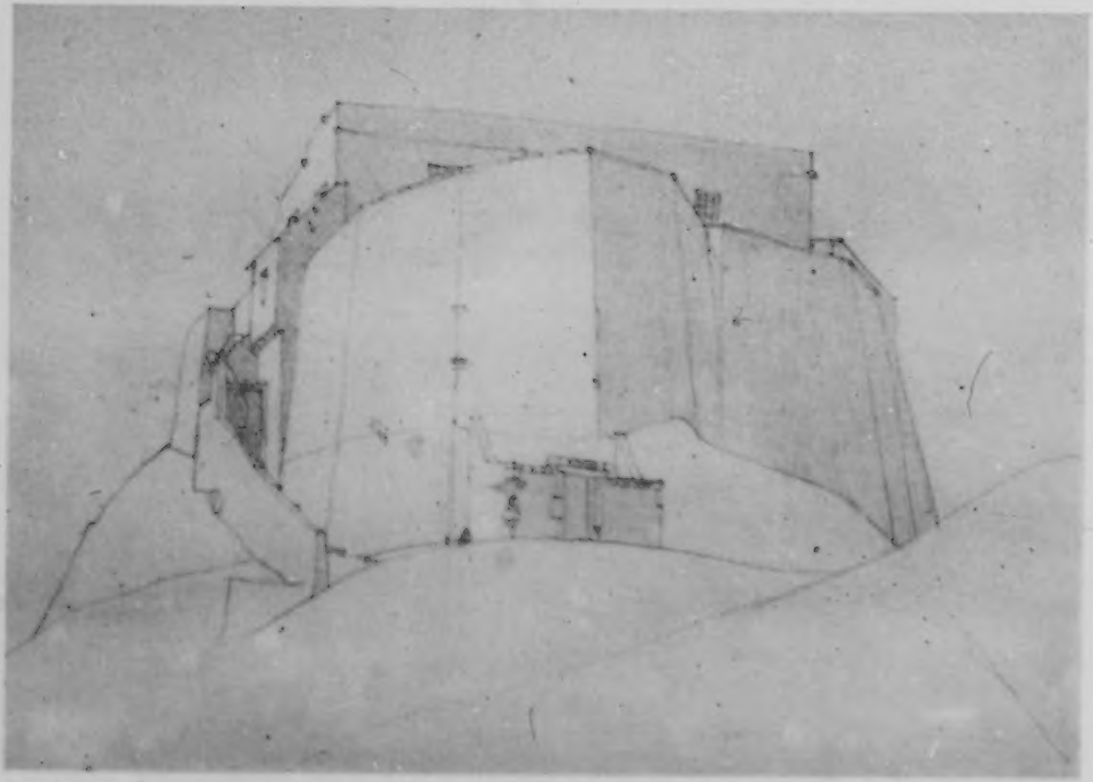

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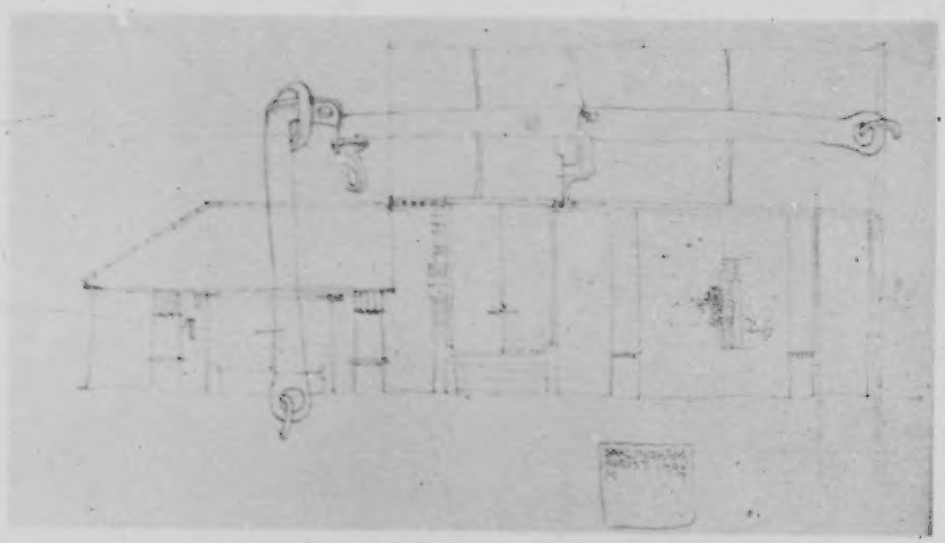
37 Outhouses, Saxlingham, 1905
40 Shrine, Bella Vista, Cintra, Portugal, 1908
293 Tacsonia, 1908



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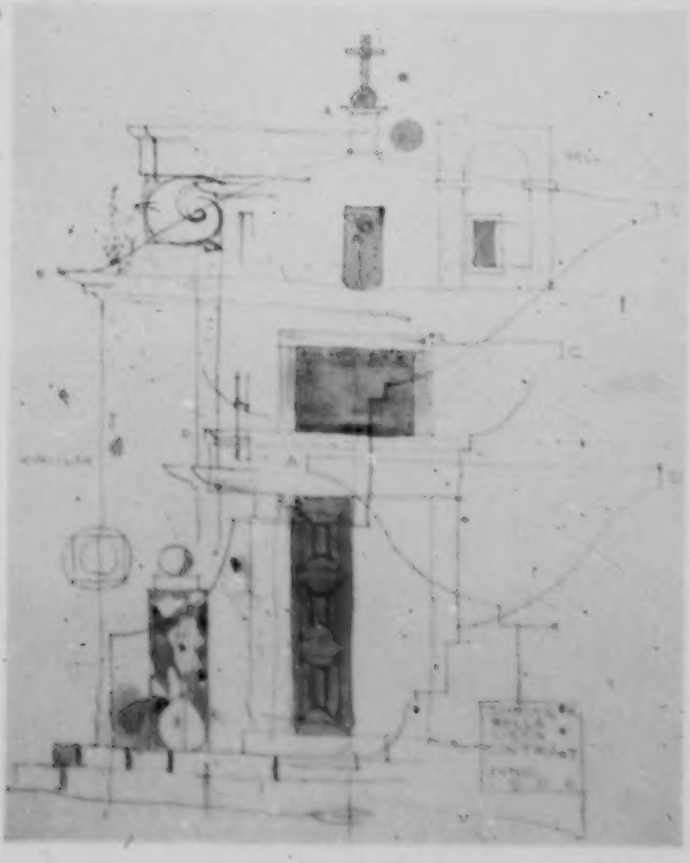

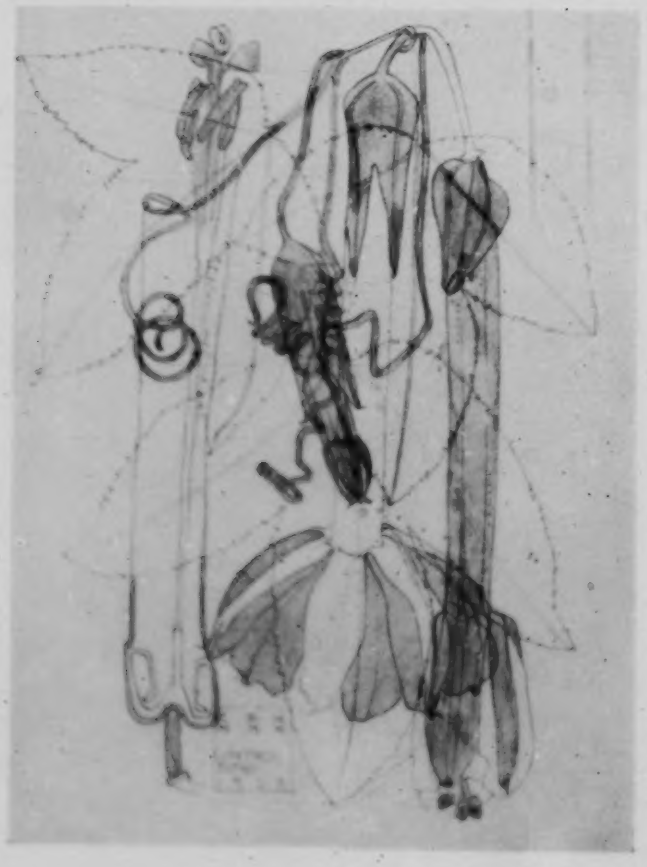

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109 Design for the *Glasgow Herald* Building, 1894

28 Holy Trinity Church and
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105 Detail of Design for Tenement Buildings,
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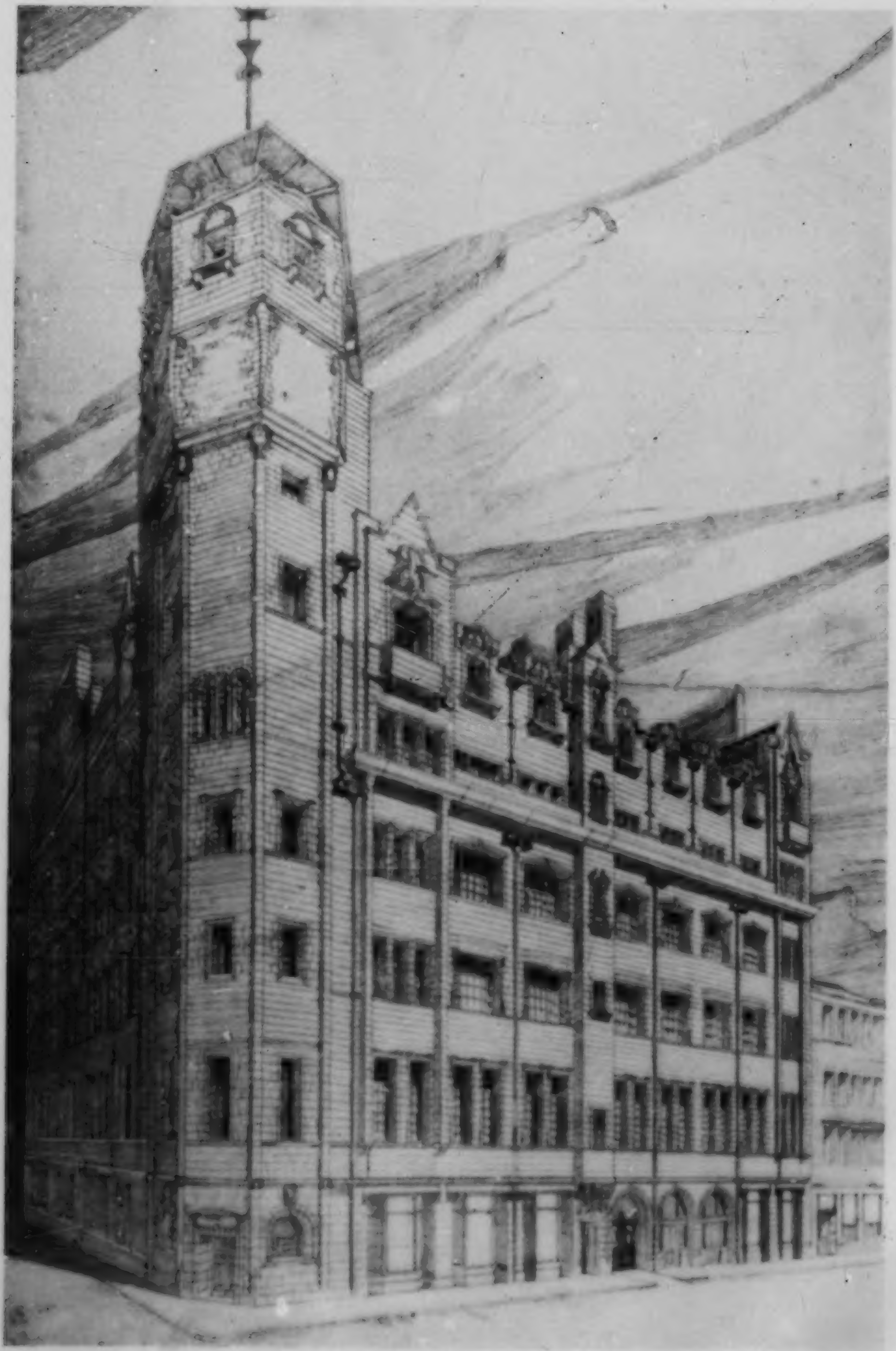

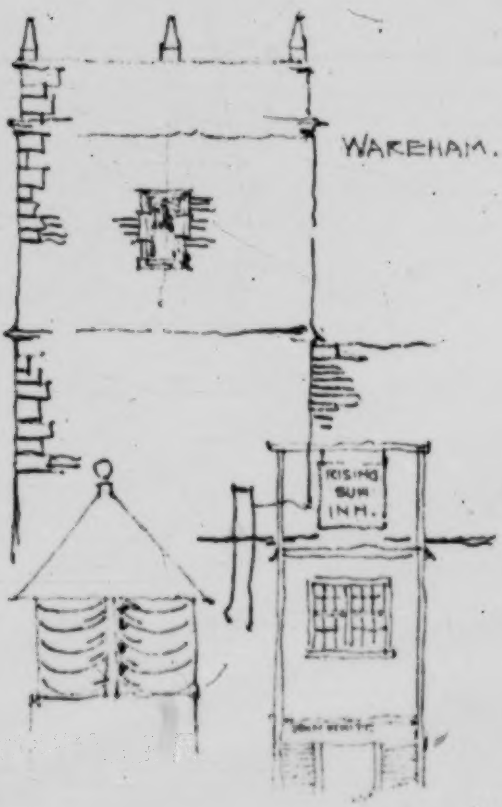
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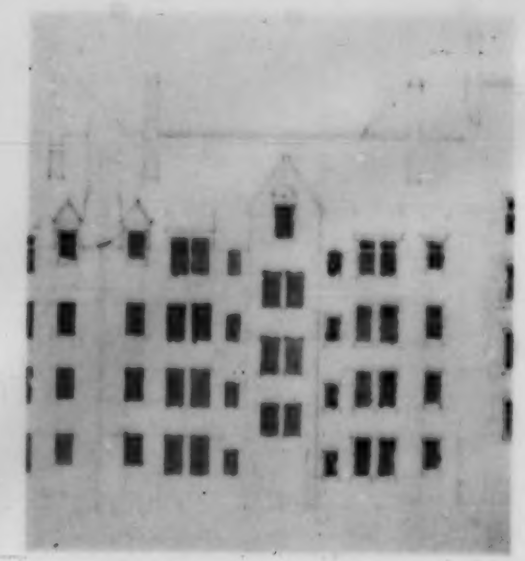

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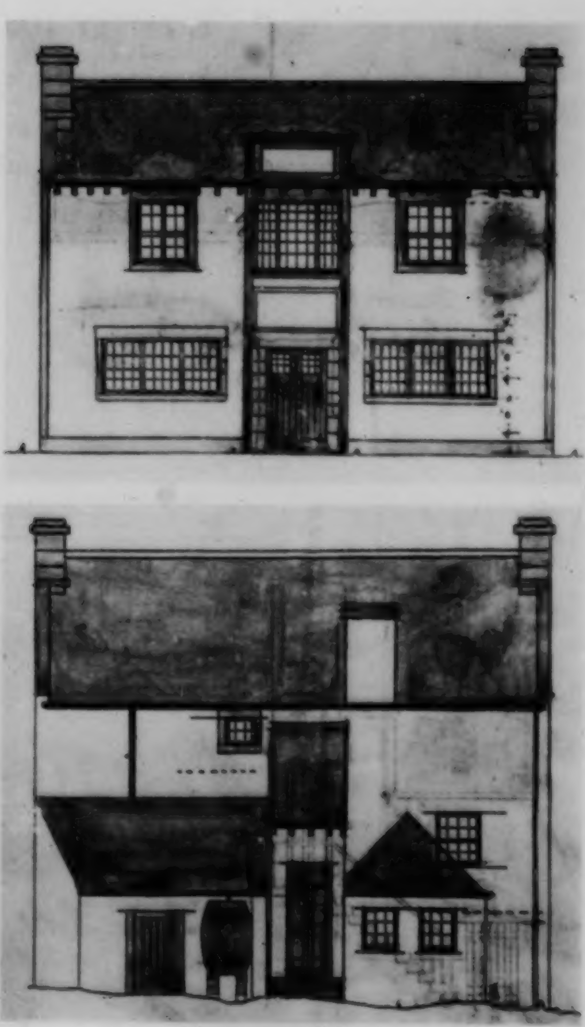
112 Details of Front and Back Elevations of Alterations to an Inn at Lennoxtown, 1895
113 Design for Martyr's School: Perspective, 1896
111 Design for Queen Margaret's Medical College: Perspective, 1894-5



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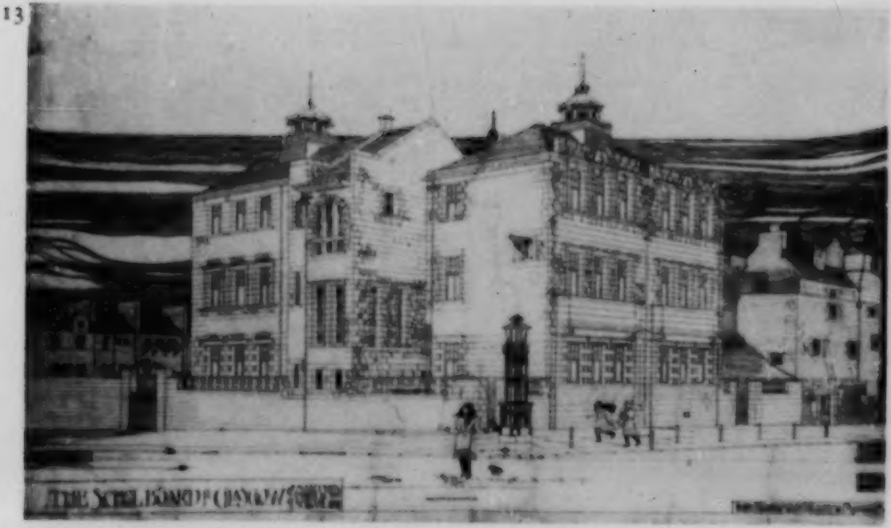

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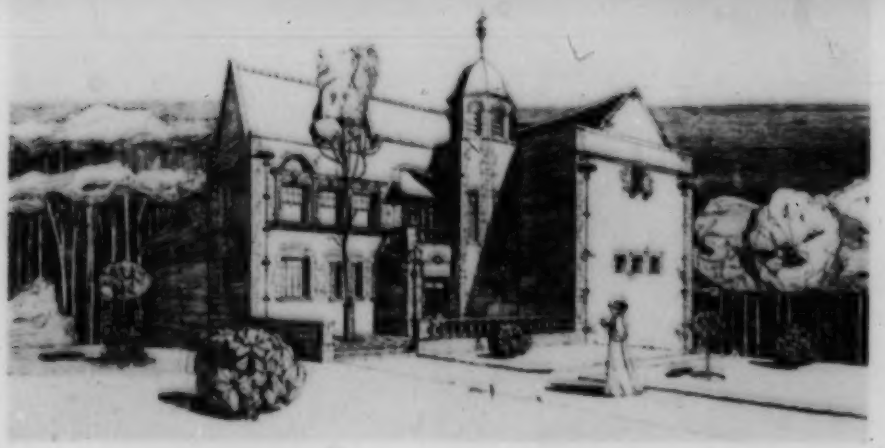

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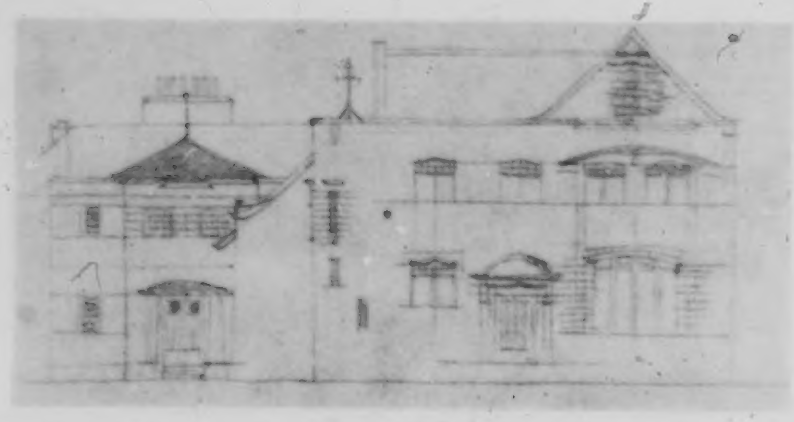
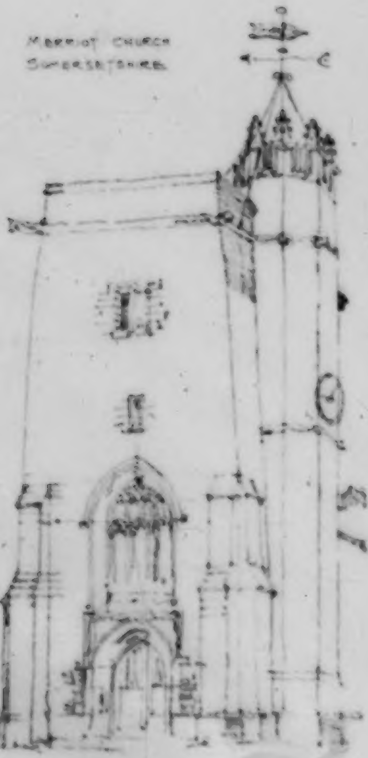
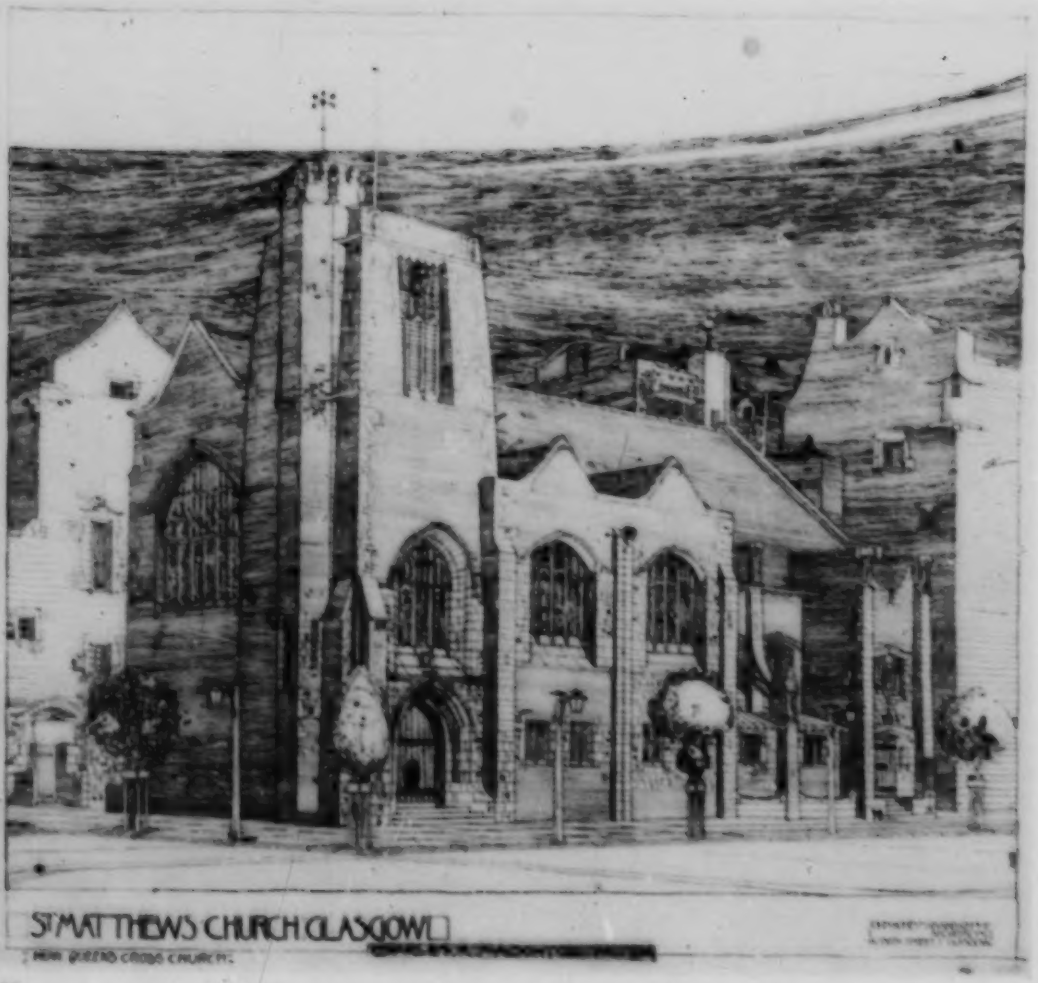
132 Preliminary Design for Ruchill Church Hall, Glasgow, 1899

130 Design for Queen's Cross Church, Glasgow, 1896

Detail of Tower of Merriot Church, Somerset, 1895




MERRIOT CHURCH
SOMERSETSHIRE


ST MATTHEWS CHURCH GLASGOW
NOW QUEENS CROSS CHURCH

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117 Detail: Drawing of
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Glasgow School of Art, 1907
115 Detail: Design for
East Elevation of
Glasgow School of Art, 1897

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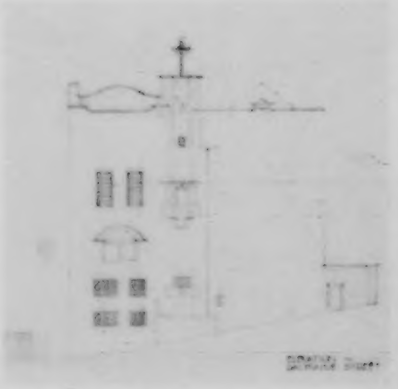

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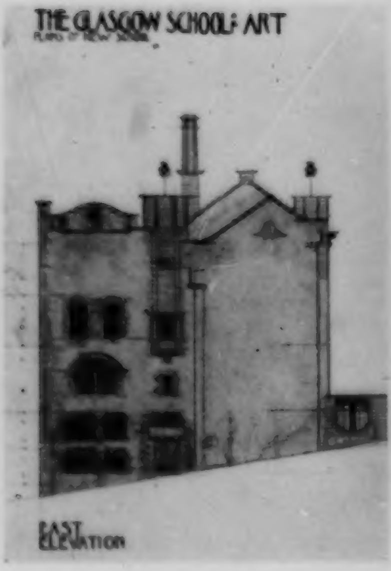
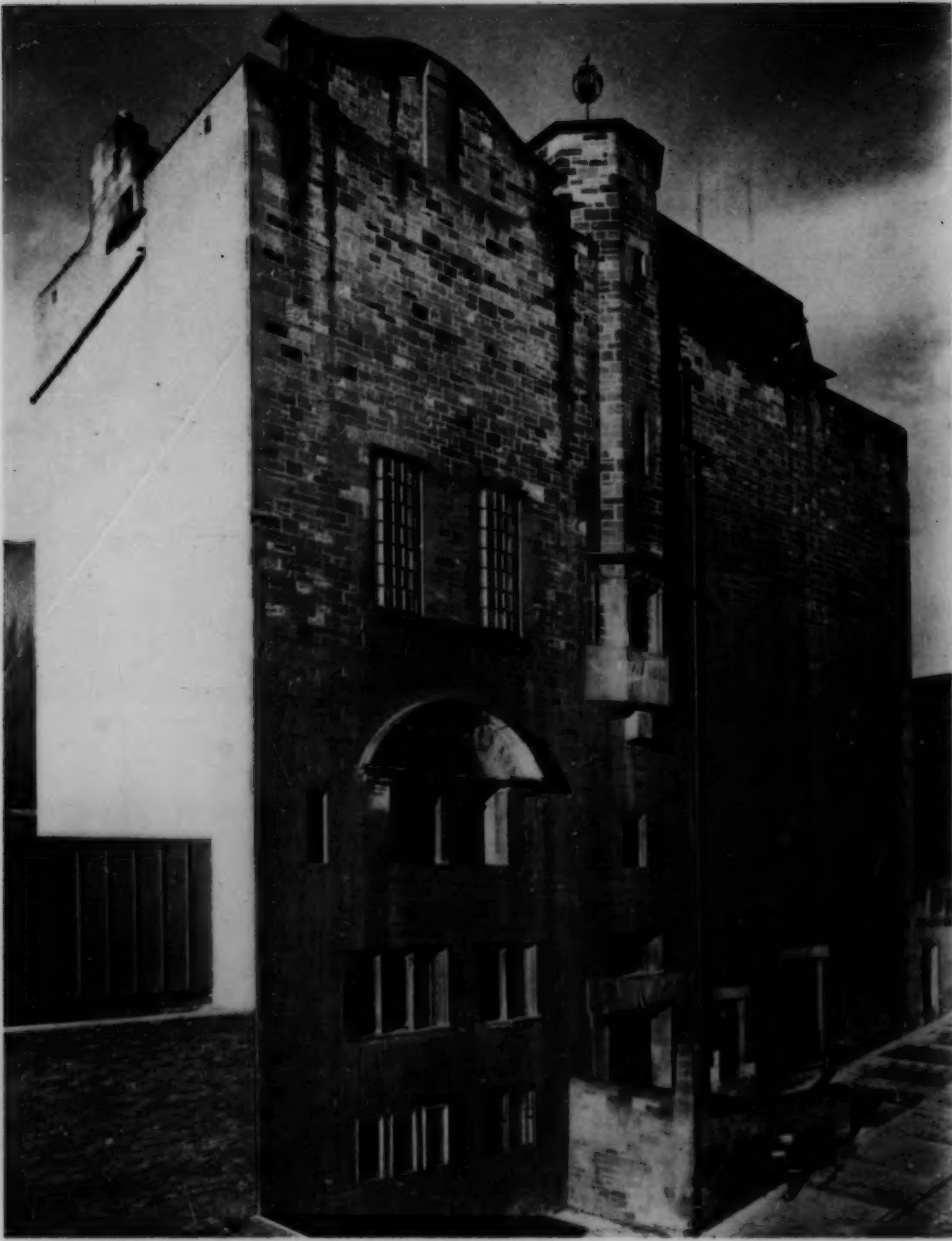

THE GLASGOW SCHOOL of ART
EAST ELEVATION

123 Glasgow School of Art, East Façade, 1897-9



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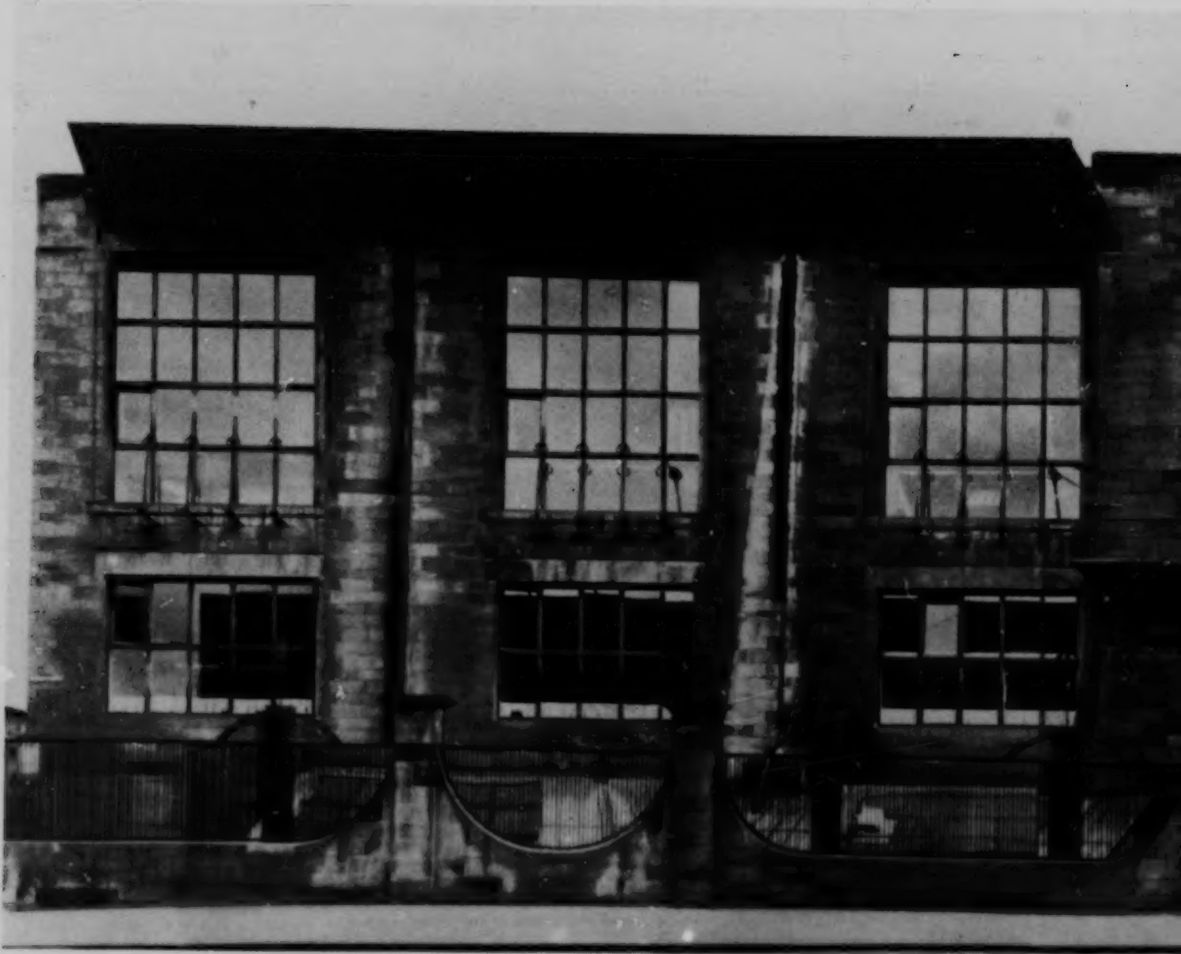
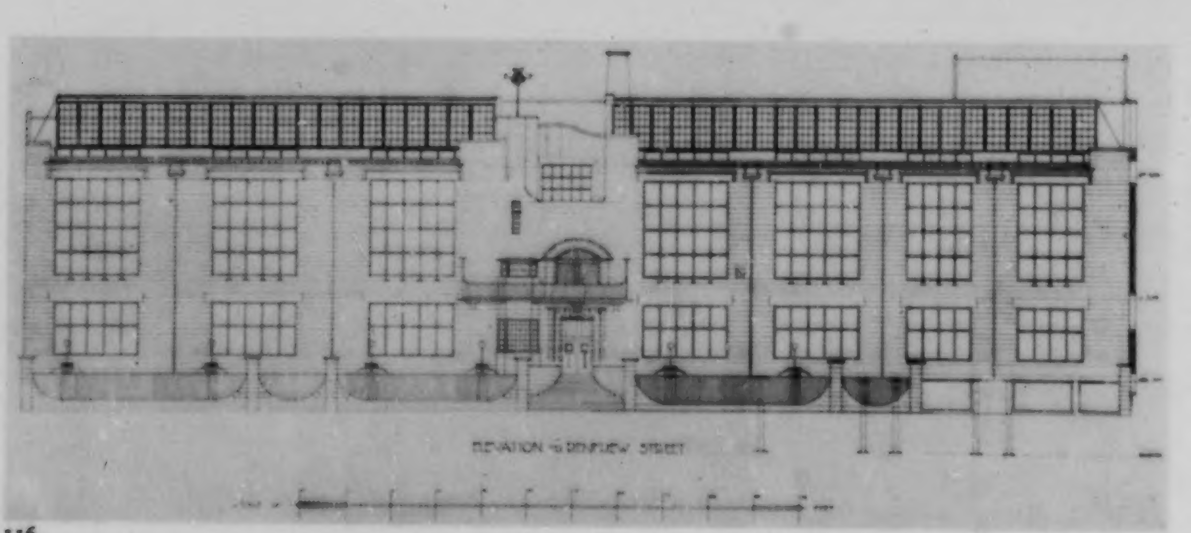
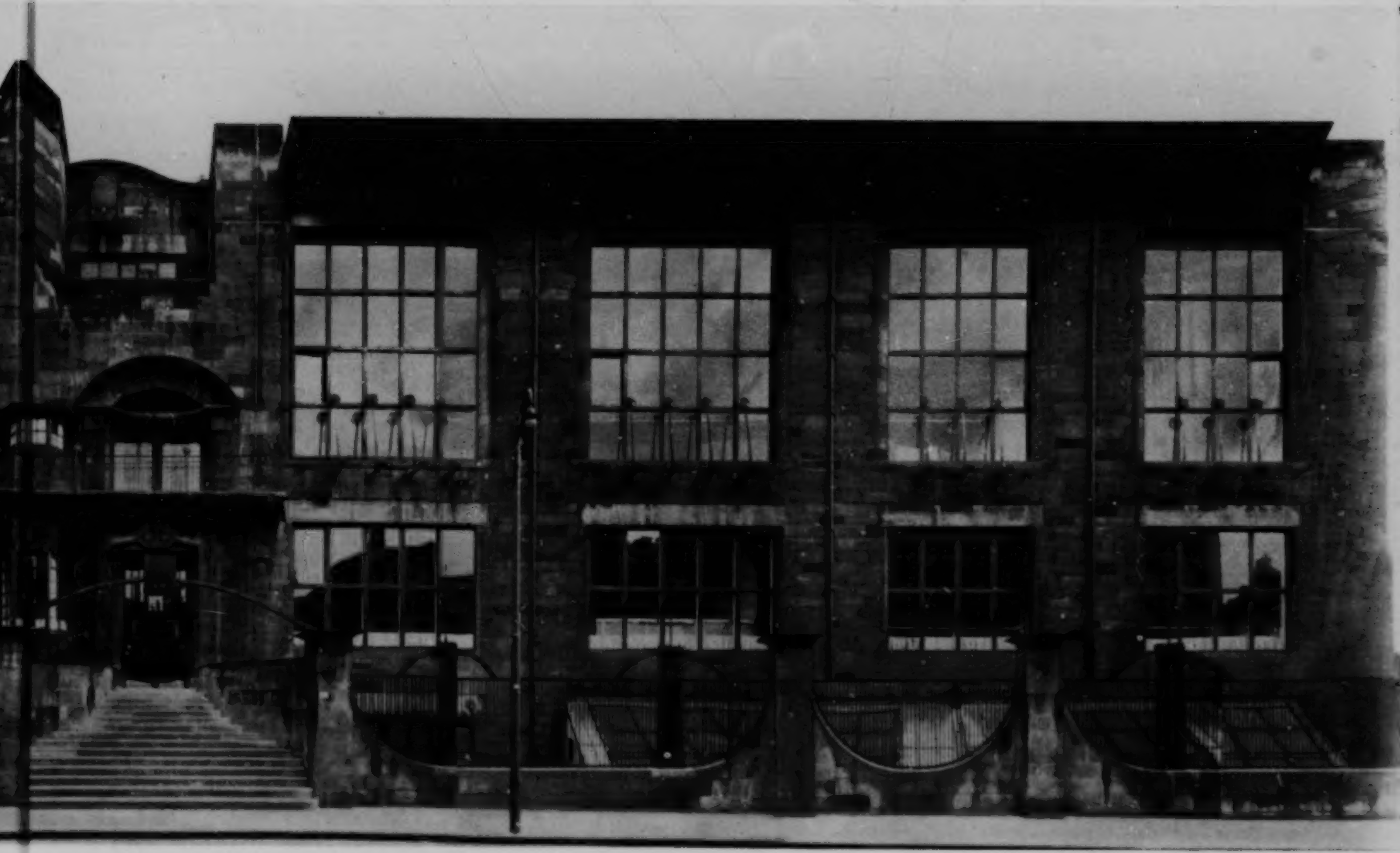
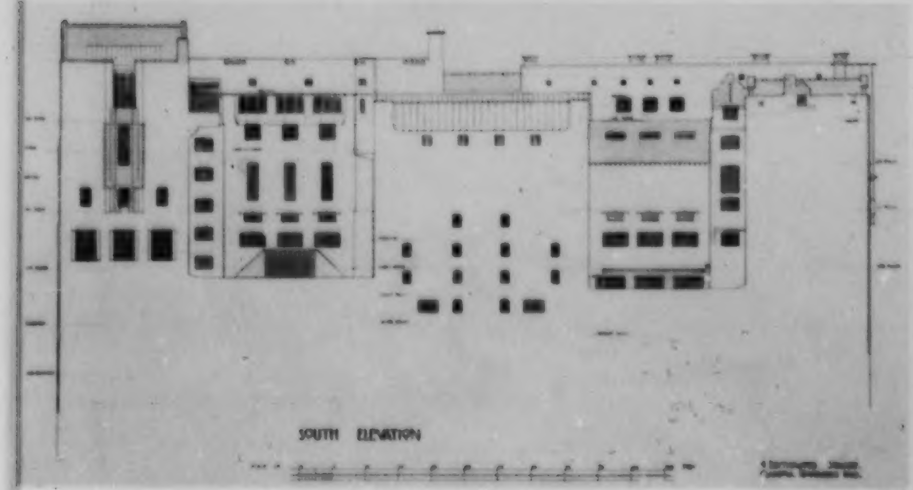
122(a) Glasgow School of Art, North Façade, 1897-9 and 1907-9



116 Design for North Elevation of Glasgow School of Art, 1907
118 Design for South Elevation of Glasgow School of Art, 1907
125(a) Glasgow School of Art, South Façade, 1897-9 and 1907-9


ELEVATION to RENFREW STREET




SOUTH ELEVATION

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115 Detail: Design for West Elevation of Glasgow School of Art, 1897

117 Detail: Design for West Elevation of Glasgow School of Art, 1907

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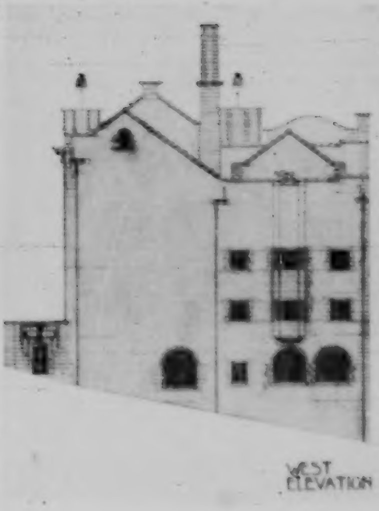

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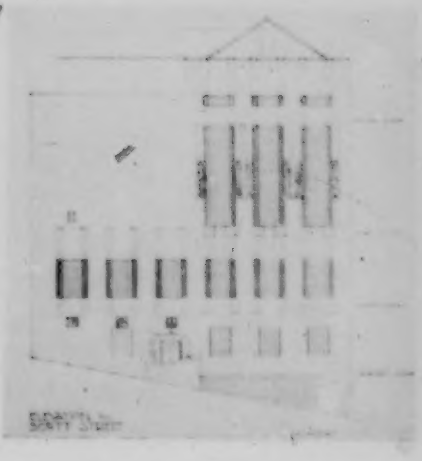
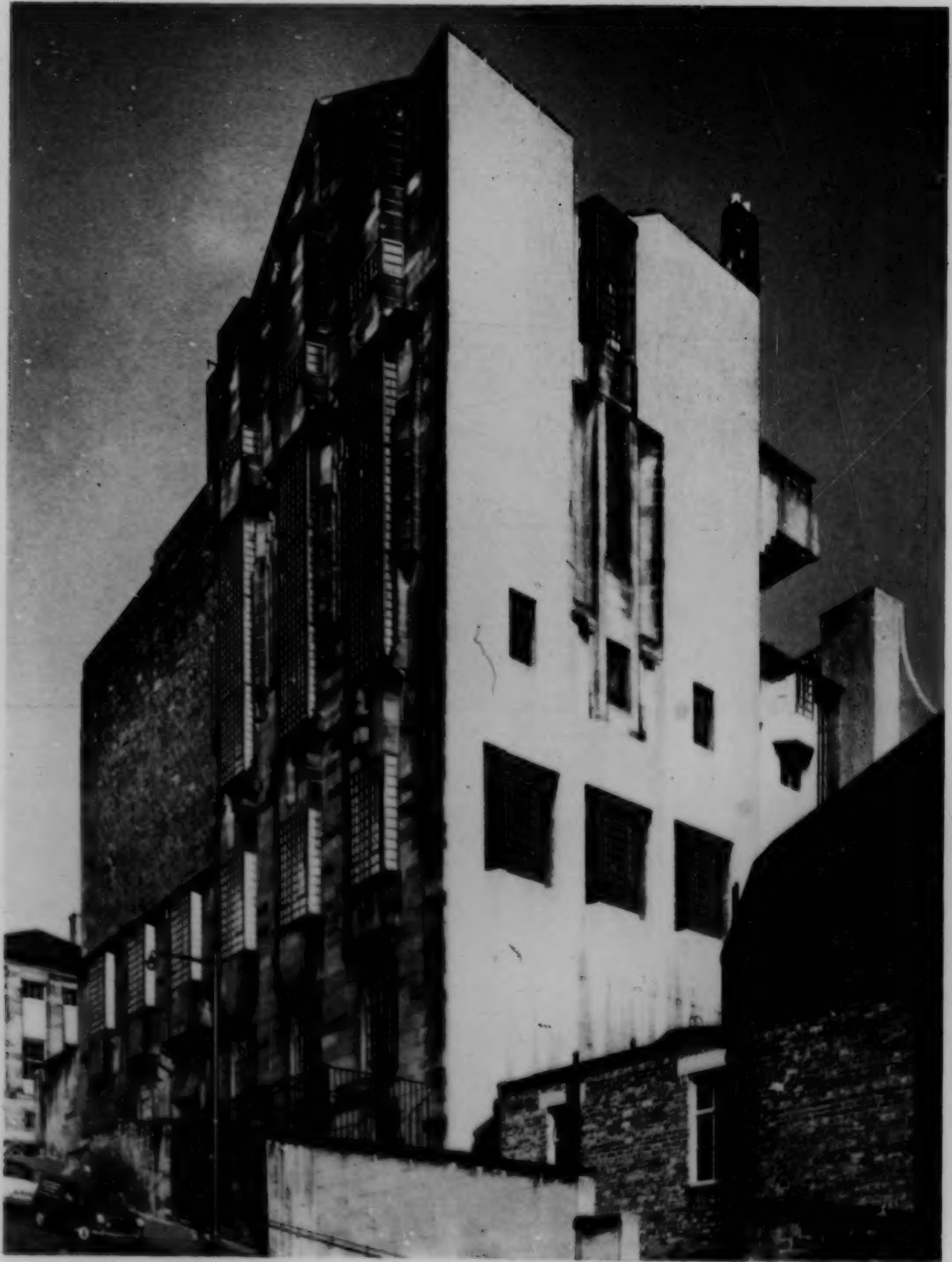


124 Glasgow School of Art, West Façade, 1907-9



122(c) Glasgow School of Art,
Wrought Iron Brackets on North Façade,
designed 1897-9

126(a) Glasgow School of Art,
View up Main Staircase, 1897-9

Plate 17

125(b) Glasgow School of Art,
Exterior of the 'Hen Run', 1907-9

127 Glasgow School of Art,
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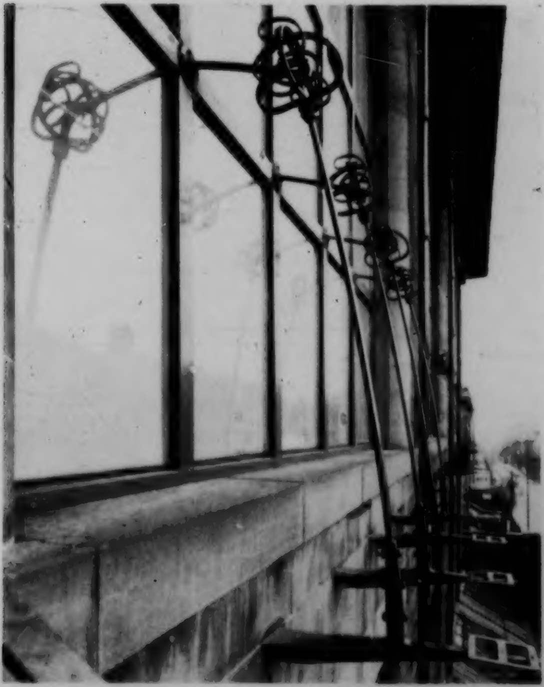

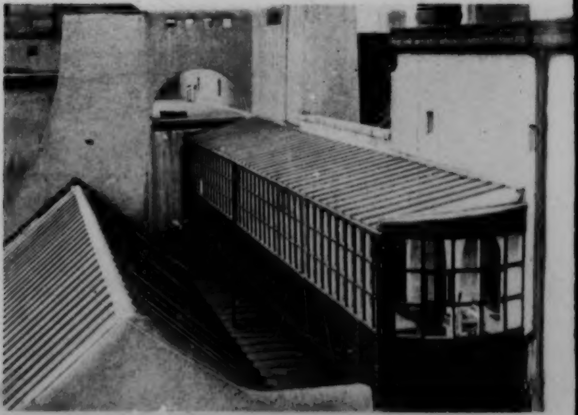

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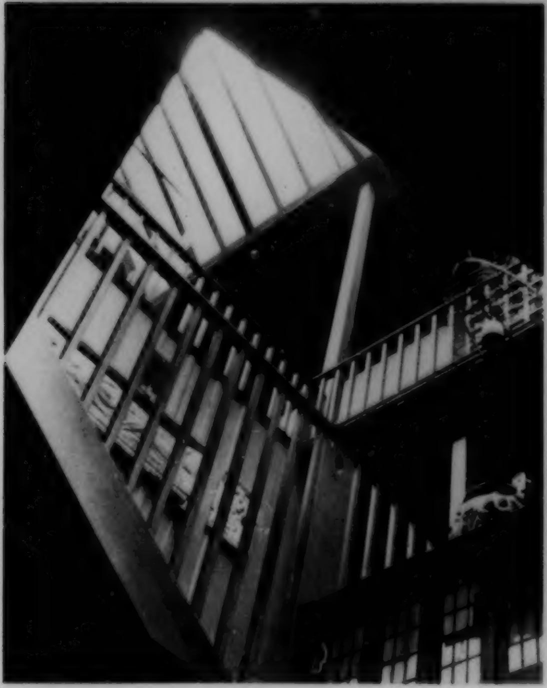
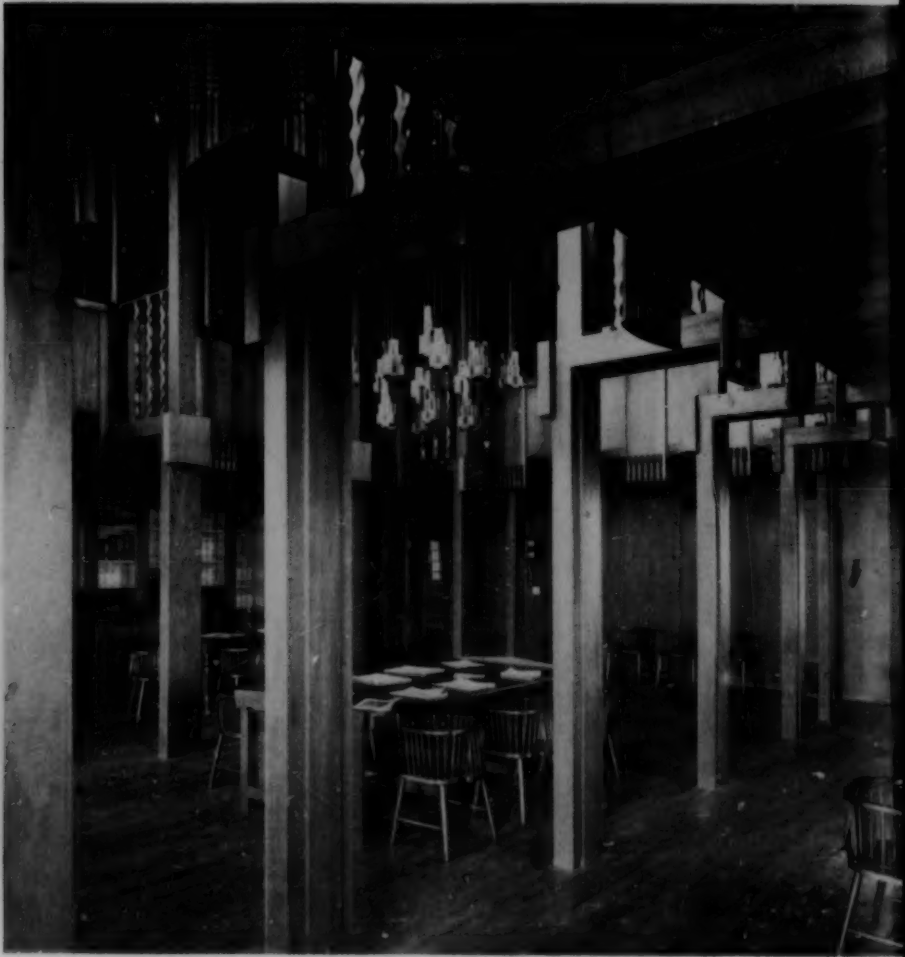
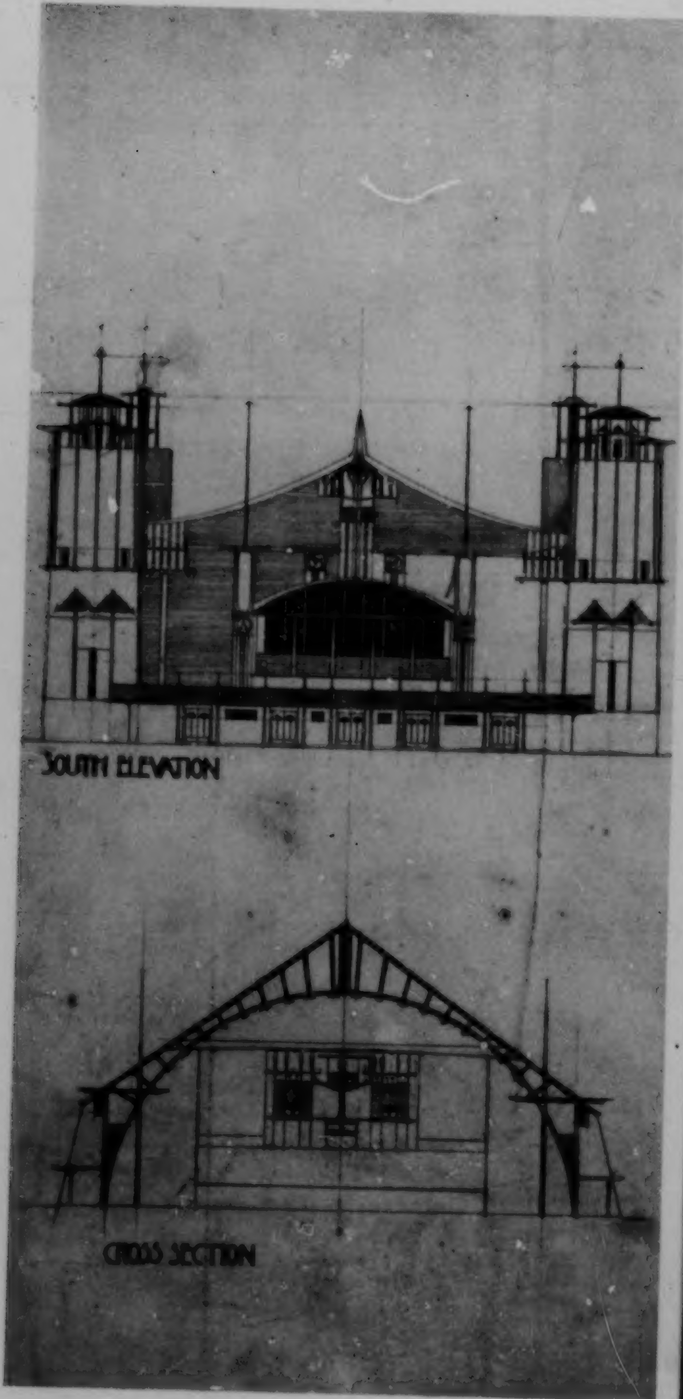




136(a) Design for a Concert Hall for the 1901 Glasgow International Exhibition, 1898


SOUTH ELEVATION
CROSS SECTION

136(b) Design for Alternative Concert Hall for the 1901 Glasgow International Exhibition, 1898

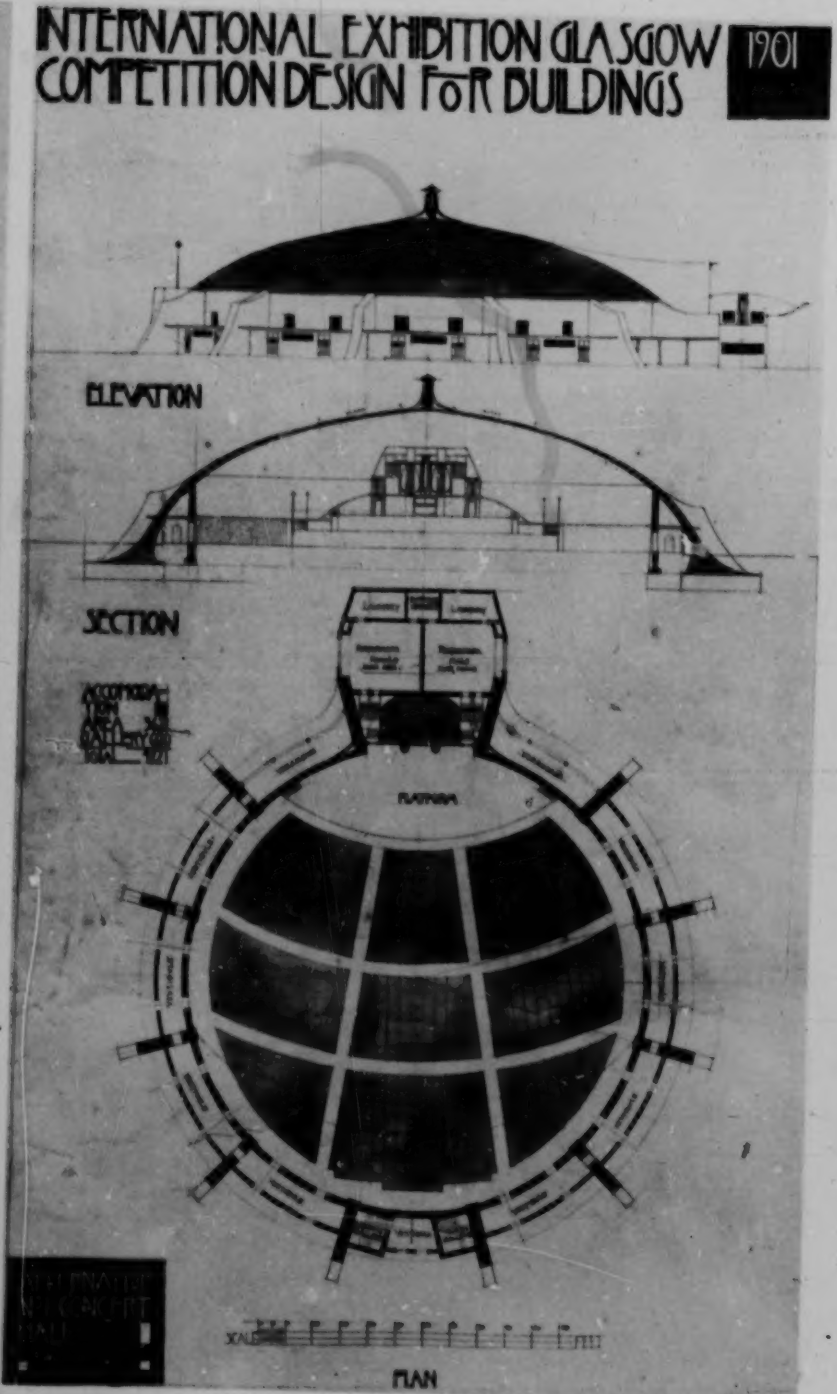
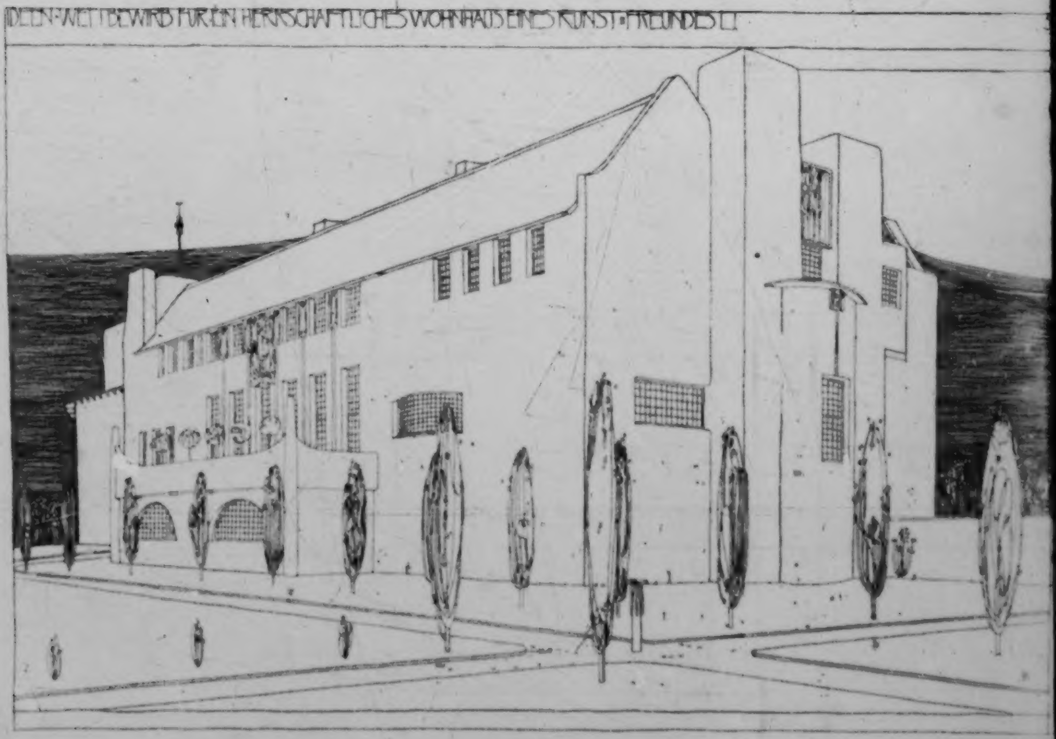
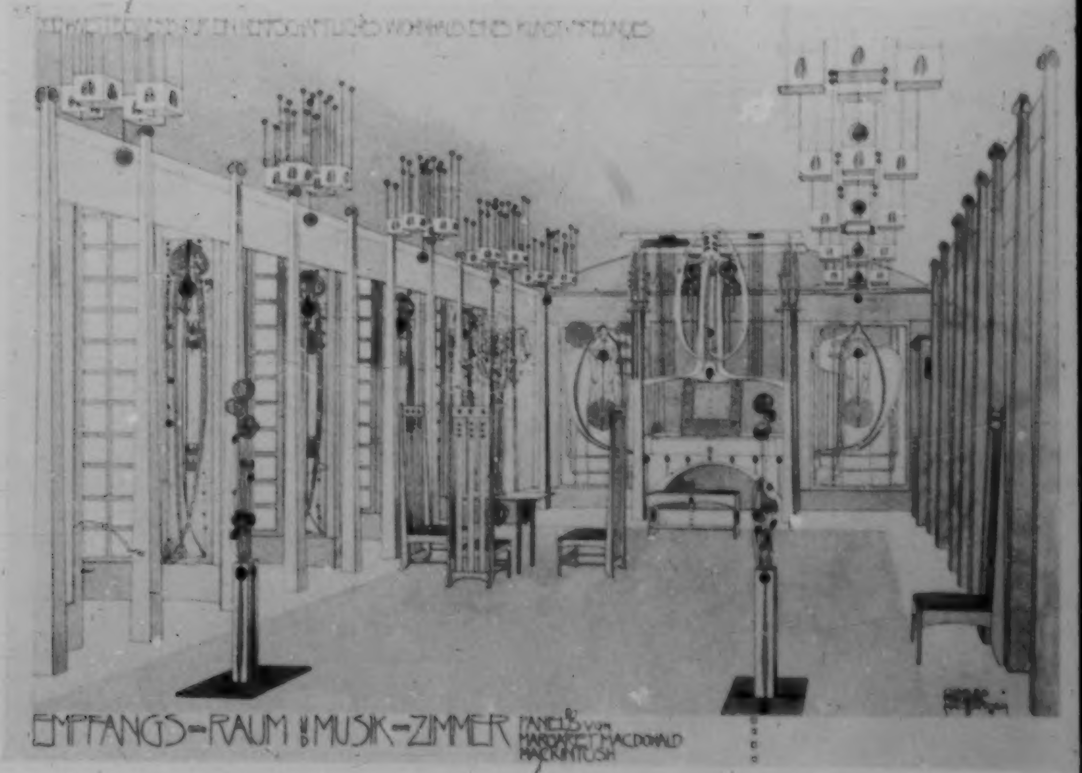

INTERNATIONAL EXHIBITION GLASGOW
COMPETITION DESIGN FOR BUILDINGS
1901
ELEVATION
SECTION
ACCOMMODATION
PLATFORM
ALTERNATIVE
CONCERT
HALL
SCALE
PLAN

Plate 19

147 'Haus eines Kunstfreundes', Perspective, 1901-2


IDEEN-WETTBEWERB FÜR EIN HERRSCHAFTLICHES WOHNHAUS EINES KUNST-FREUNDES

147 'Haus eines Kunstfreundes', Music Room, 1901-2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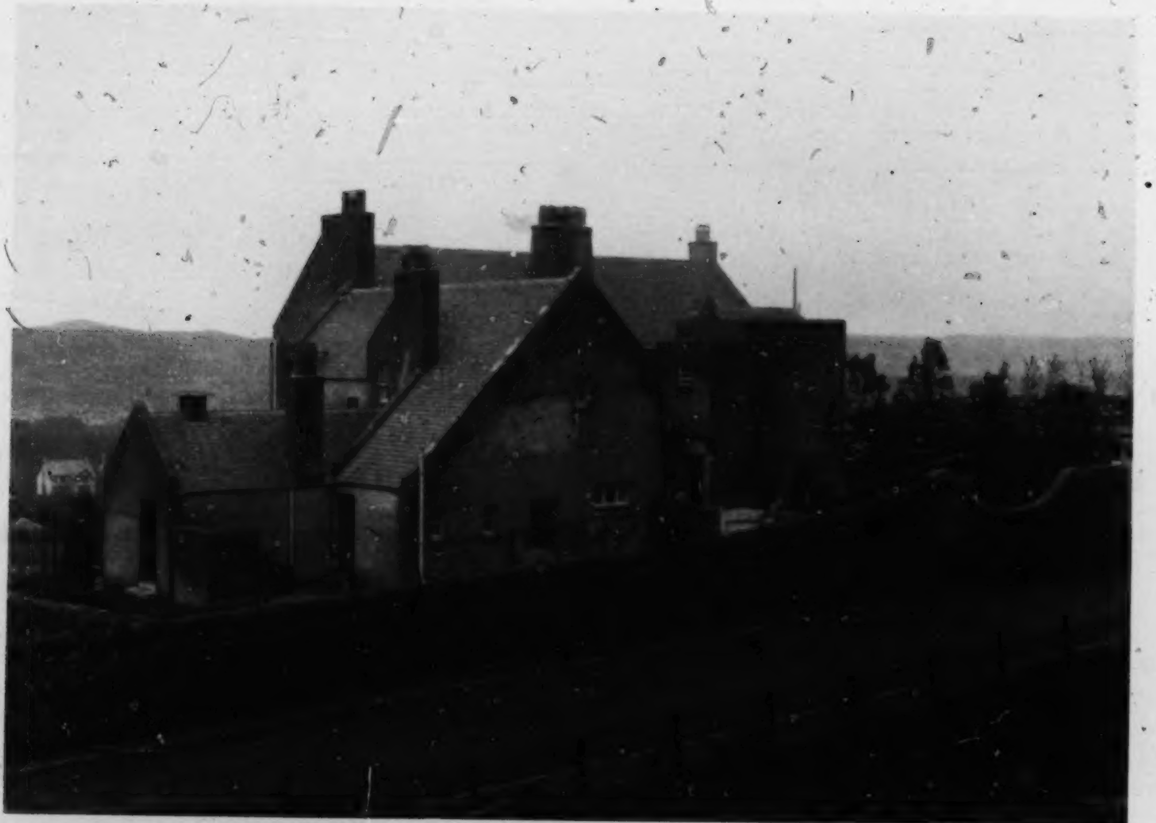
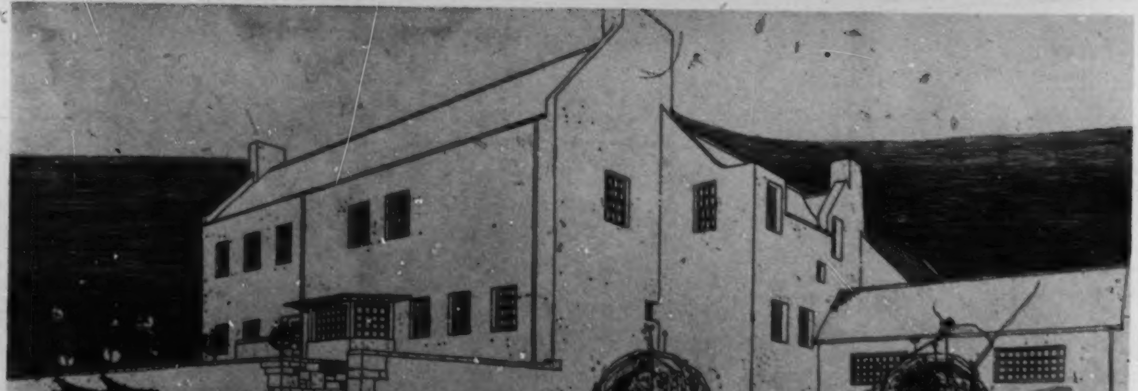
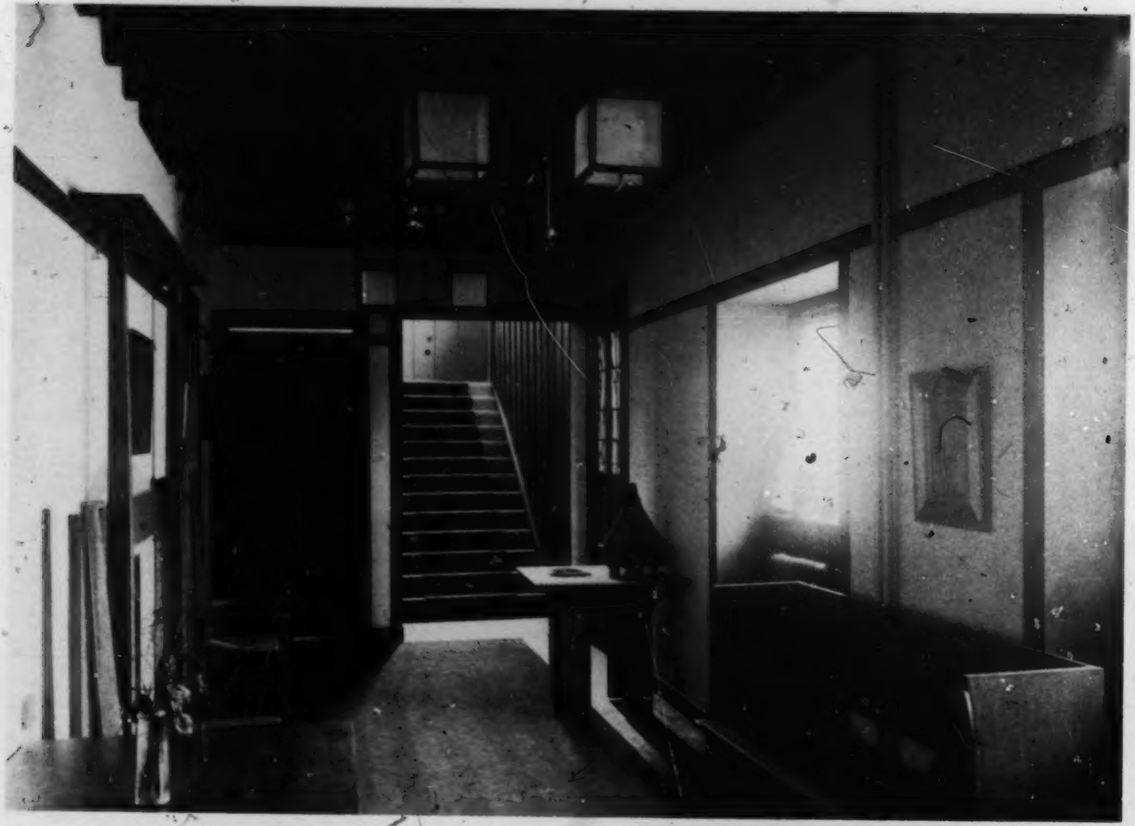
139 Windyhill, Kilmacolm,
from the north, 1899-1901

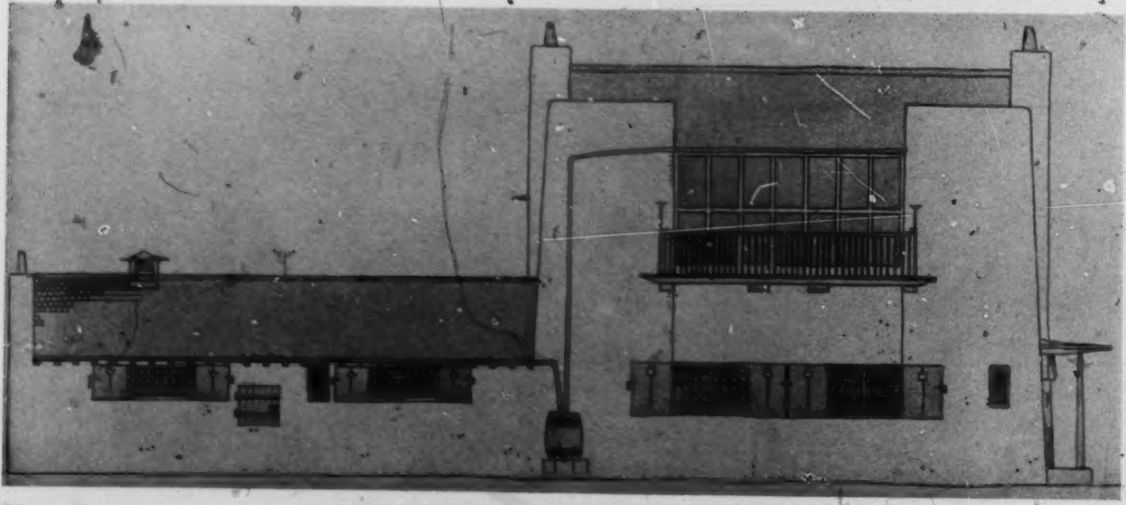


138(b) Perspective Drawing
of Windyhill from the
south-east, 1900



141 Windyhill, Kilmacolm,
The Hall, 1899-1901
144(b) Design for an Artist's
Country Cottage, North Elevation, 1900-1

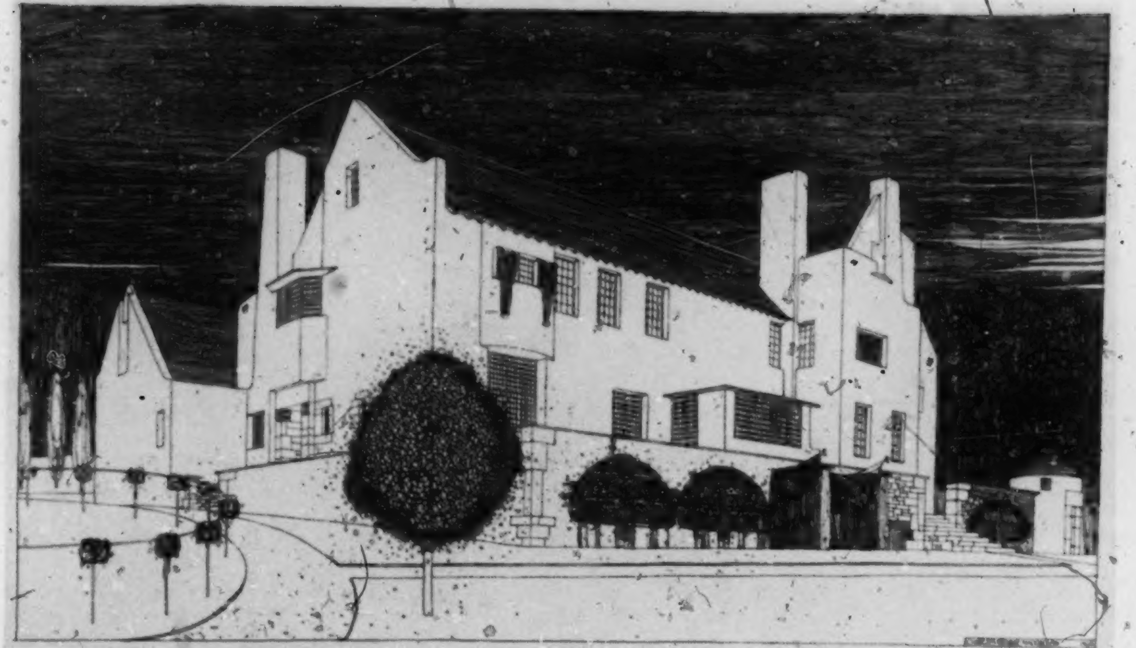




144b

Plate 22

150 Design for the Hill House, Helensburgh, from the south-west, Perspective, 1903



155(a). The Hill House, Helensburgh, from the south-east, 1903

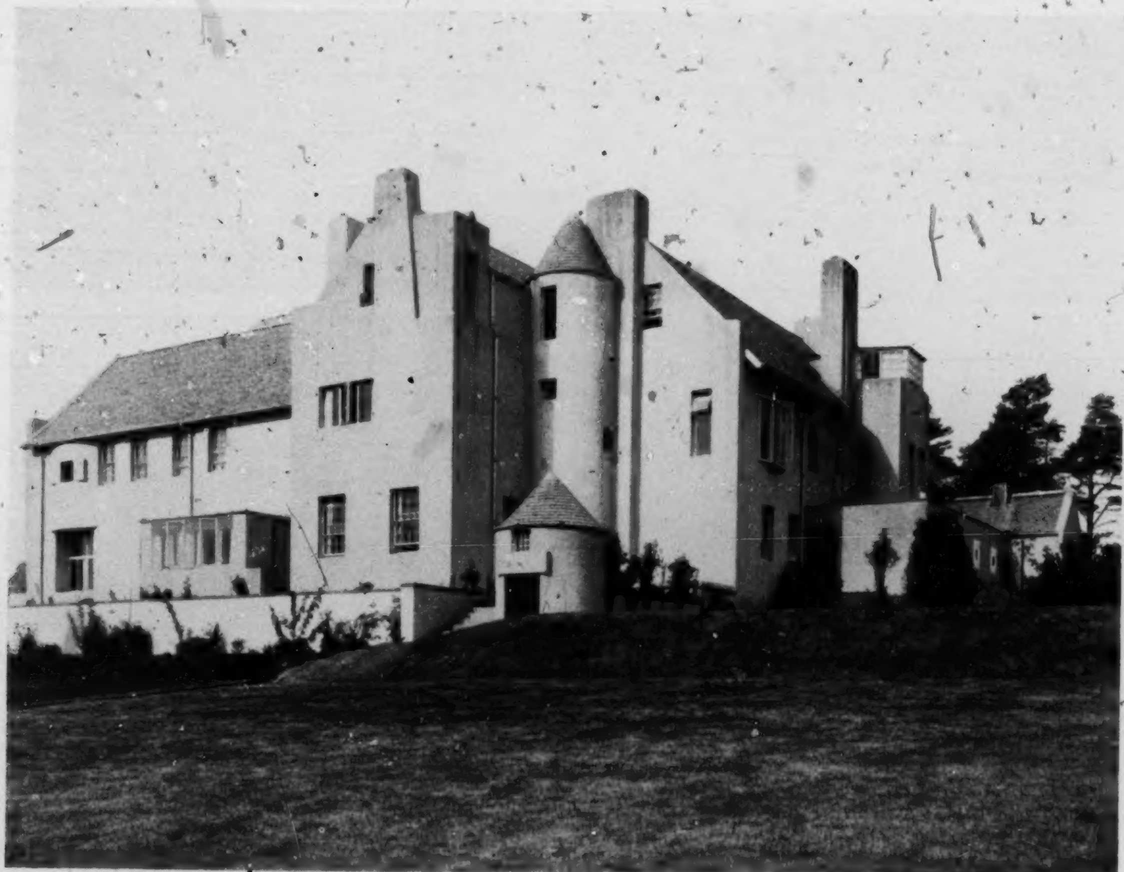
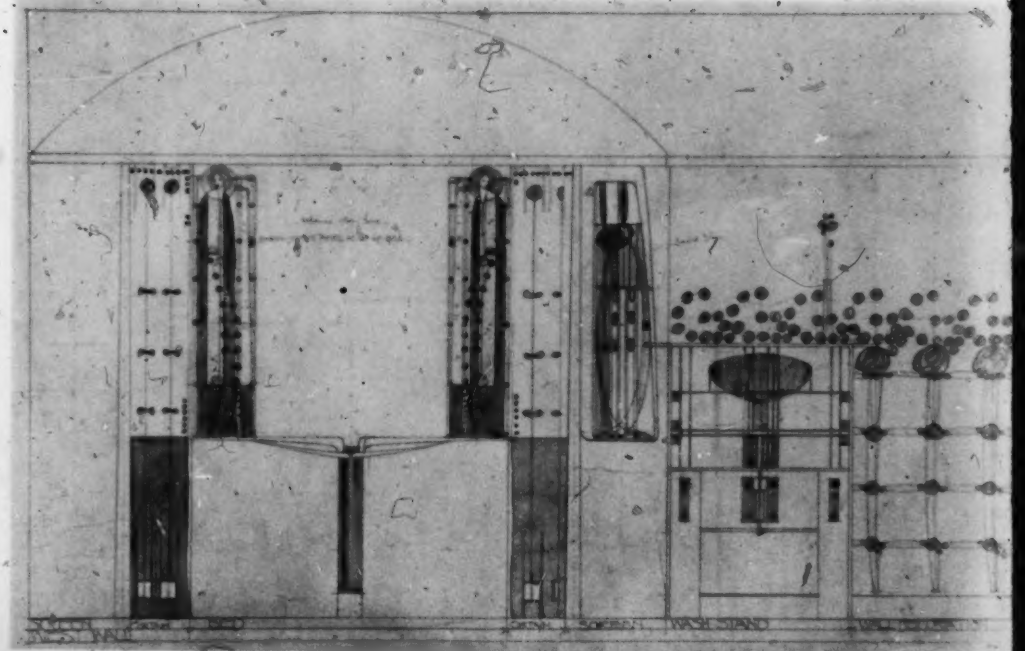


Plate 23

153 Design for Wall Decoration and Furniture for the Principal Bedroom, The Hill House, Helensburgh, 1903

155(c) Clock and Wall Decoration in Entrance Hall of The Hill House, Helensburgh, 1903

155(b) East Wall of the Principal Bedroom, The Hill House, Helensburgh, 1903



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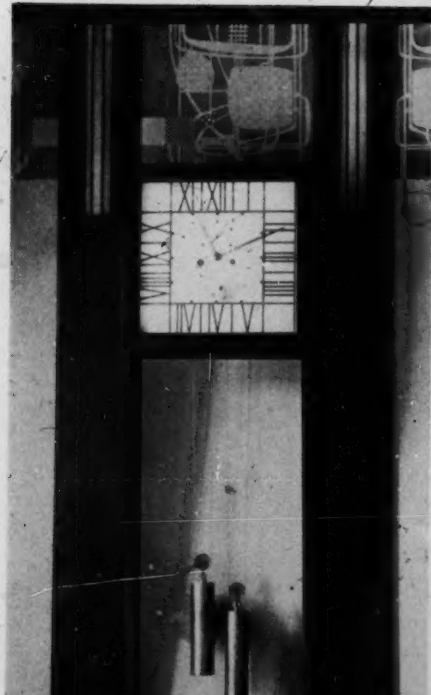


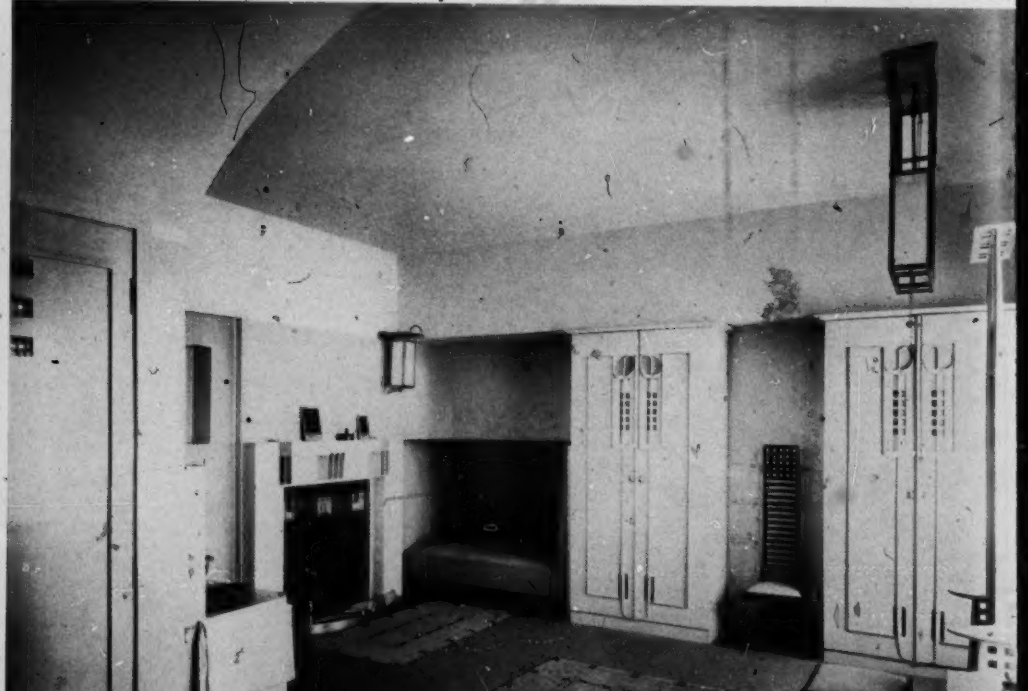
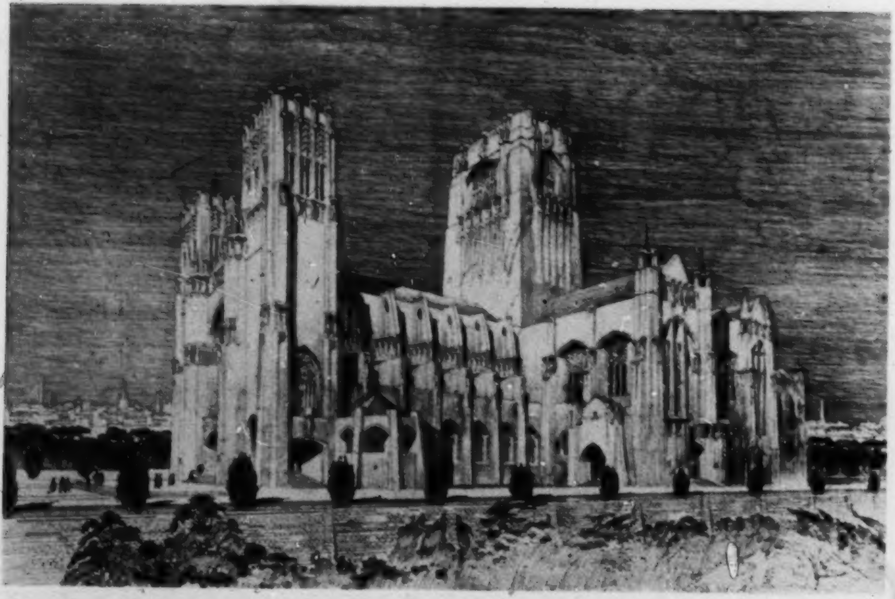


Plate 24

158 Design for
Liverpool Anglican Cathedral,
Perspective, 1903
167 Design for Mosside
(later Cloak), near Kilmacolm,
South Elevation, c. 1906

149 Design for
the *Daily Record* Building,
Glasgow, Perspective, 1901

158



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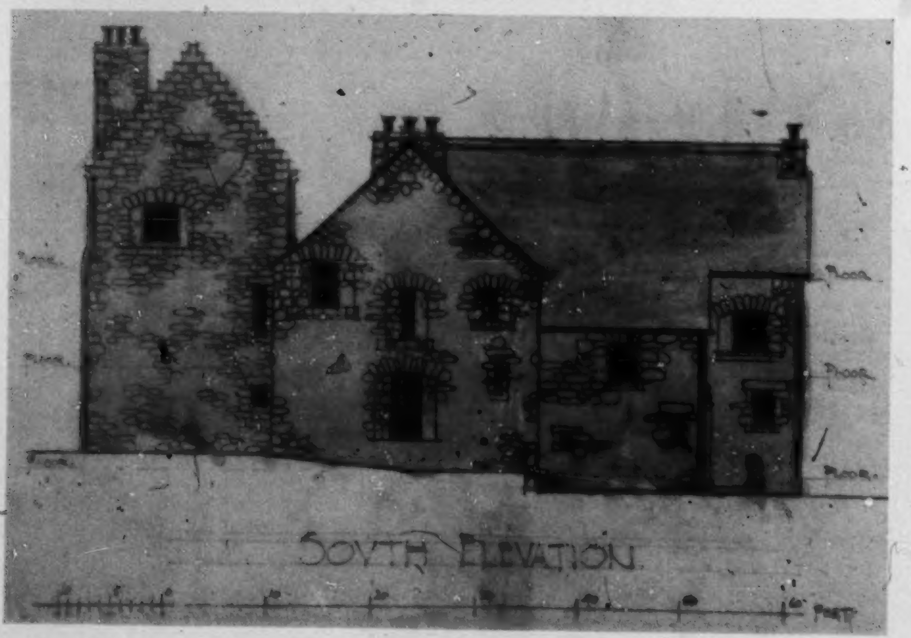

FLOOR
FLOOR
FLOOR
FLOOR
FLOOR
FLOOR
SOUTH ELEVATION
FEET

149

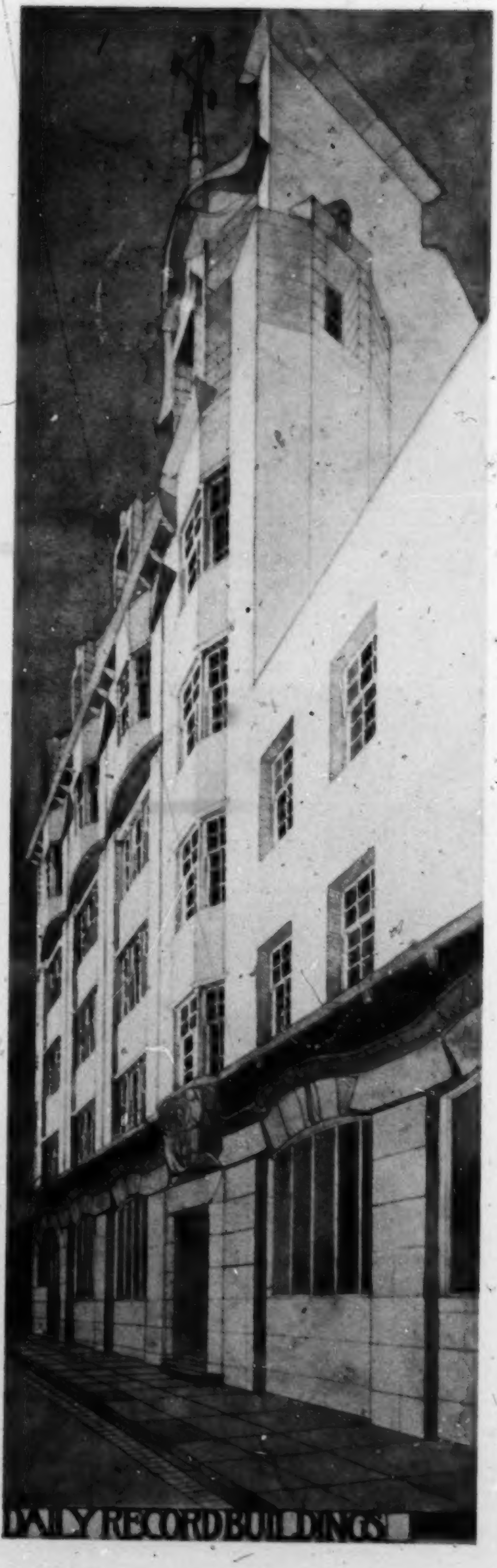
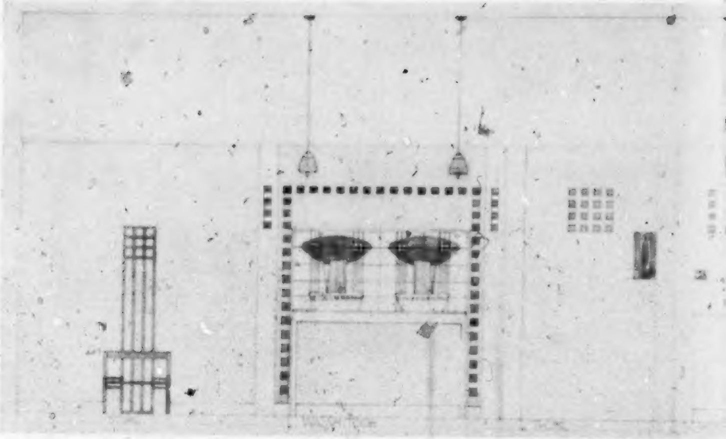
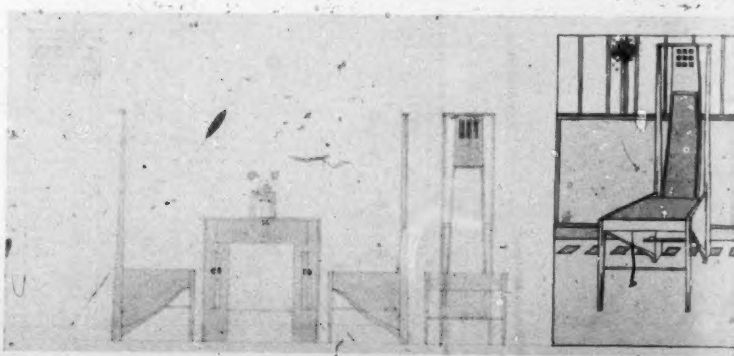

DAILY RECORD BUILDINGS

Plate 25

156 Design for a Bedroom for an
Austrian or German Client, 1900-03
161 Designs for Chairs and Tables for
the Room de Luxe of the Willow Tearooms,
Glasgow, *c.* 1904
166 Perspective Drawing for
Scotland Street School, Glasgow, 1904





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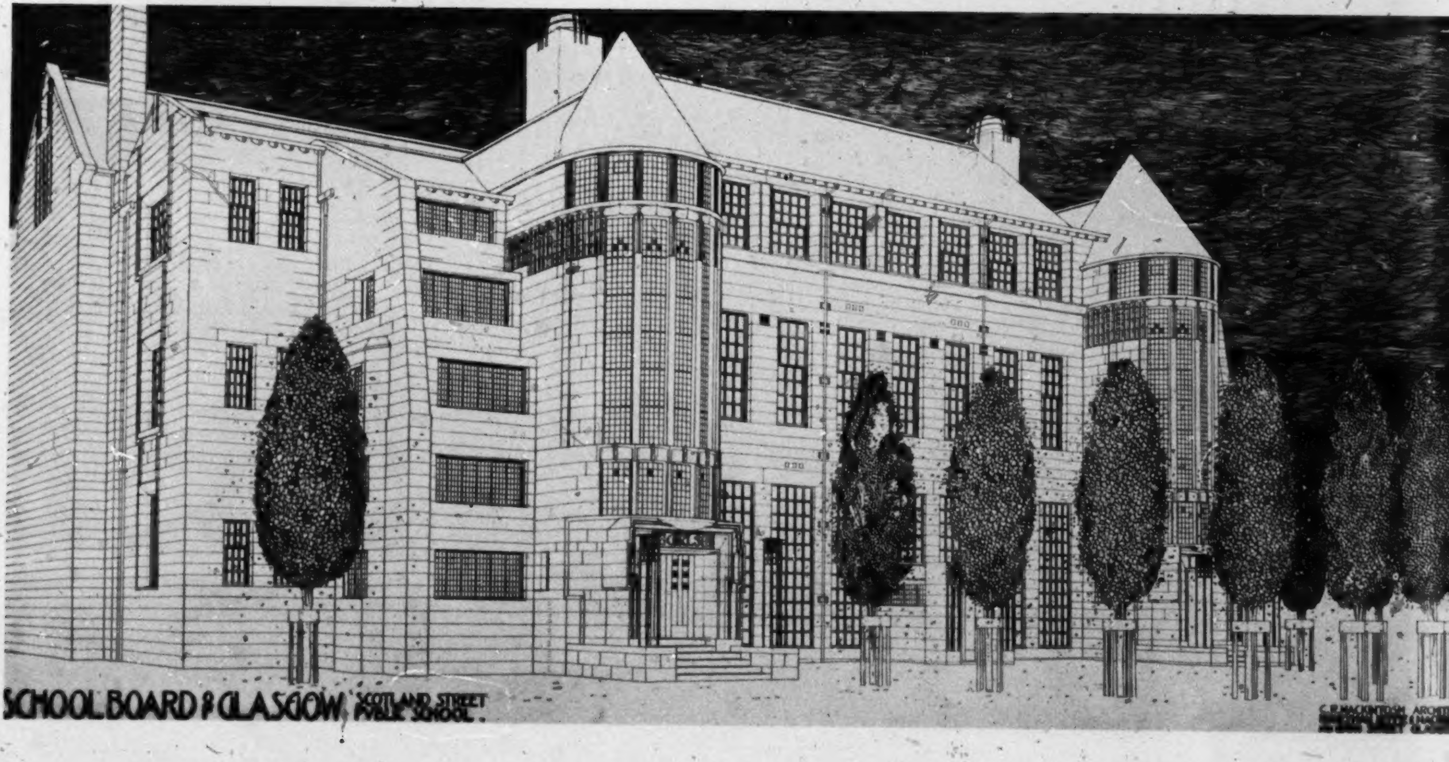
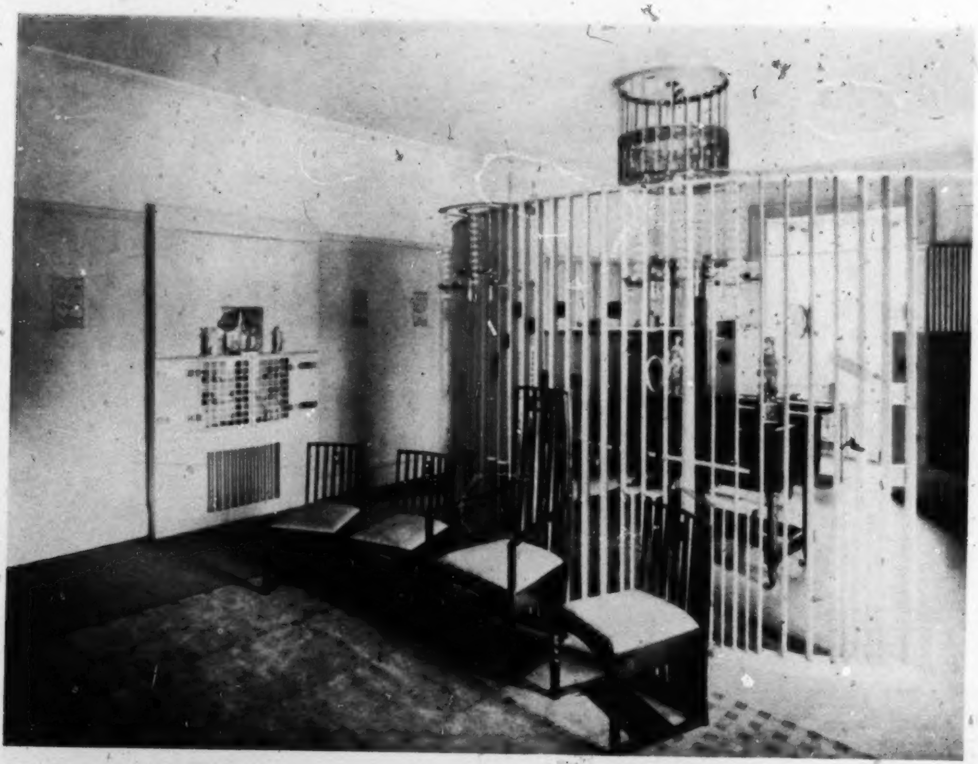

SCHOOL BOARD of GLASGOW.
SCOTLAND STREET PUBLIC SCHOOL.

Plate 26

164 The Music Room, Hous'hill, Glasgow, *c.* 1905
220 A Pair of white-painted cabinets, 1902

247 Chair, probably from Hous'hill, Glasgow, 1904-05
232 Bedroom Table, 1900-01

164



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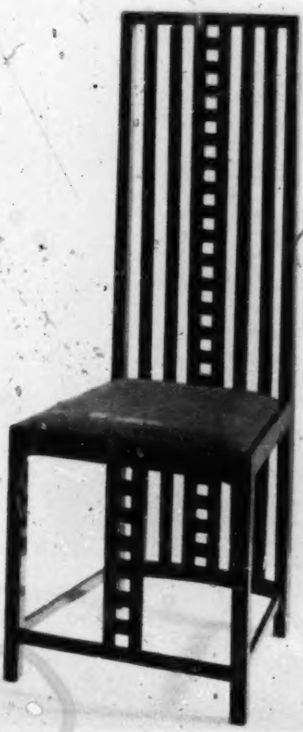

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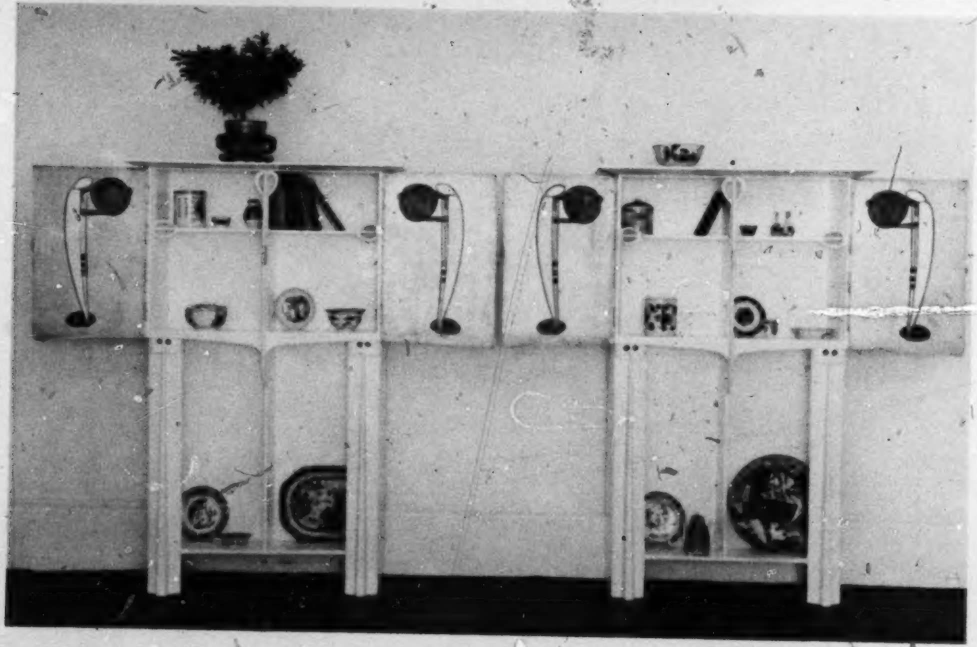

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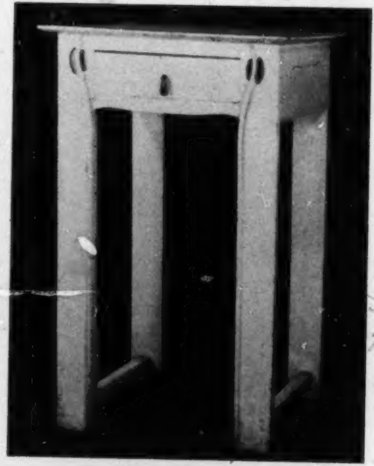
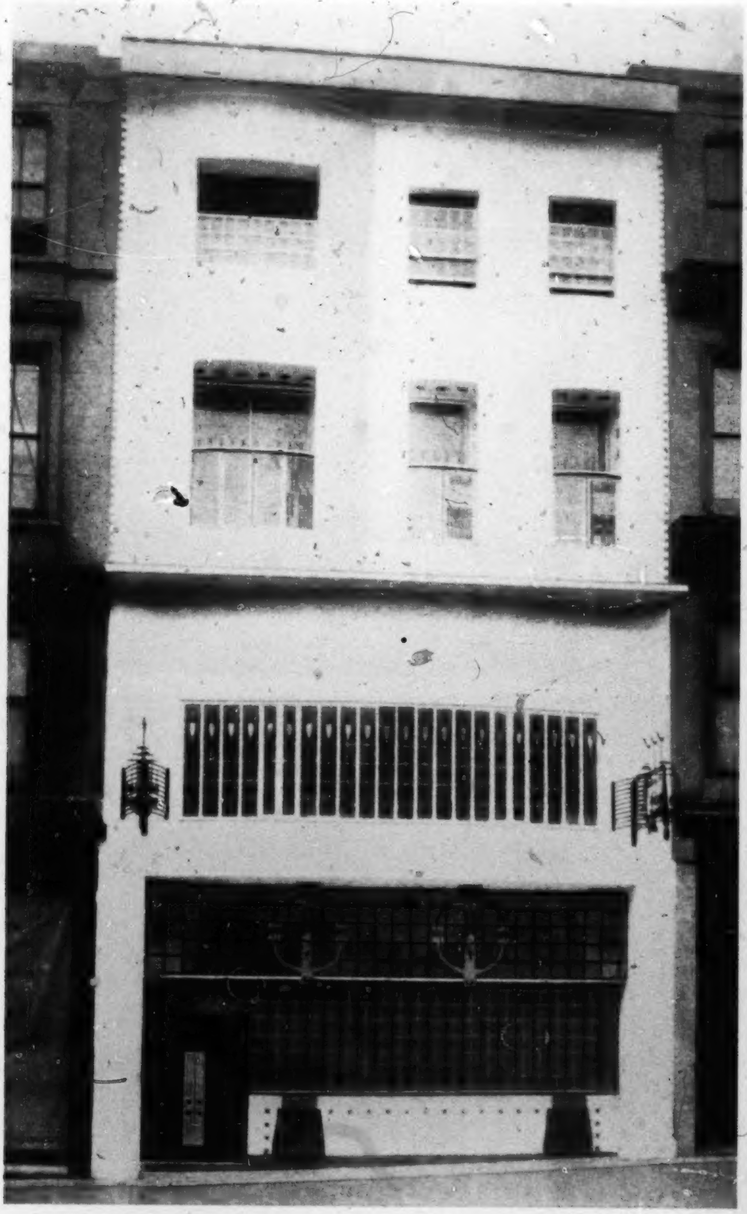


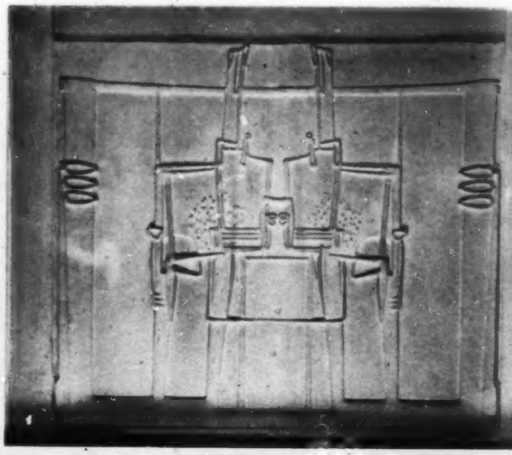
Plate 27

162 Exterior of Willow Tearooms, Glasgow, *c.* 1905

267 Panel of the Plaster Frieze of the Willow Tearooms, Glasgow, *c.* 1904

263 The Room de Luxe of the Willow Tearooms, Glasgow, with Margaret Macdonald's 'Willow Panel', *c.* 1904





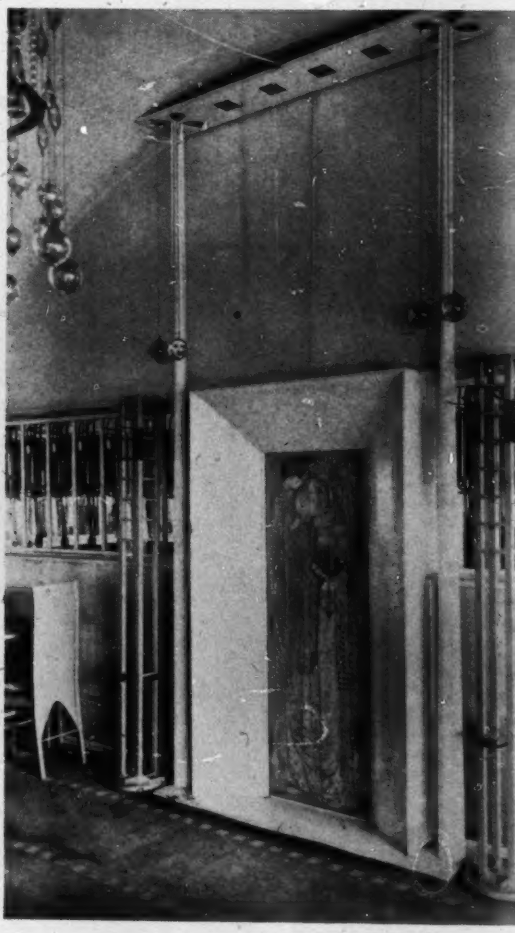


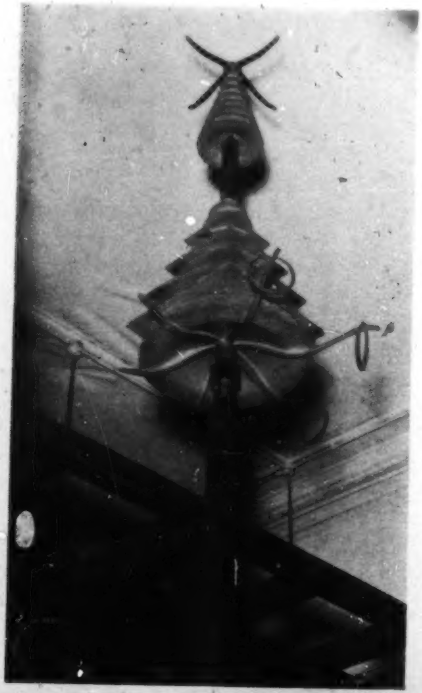
Plate 28

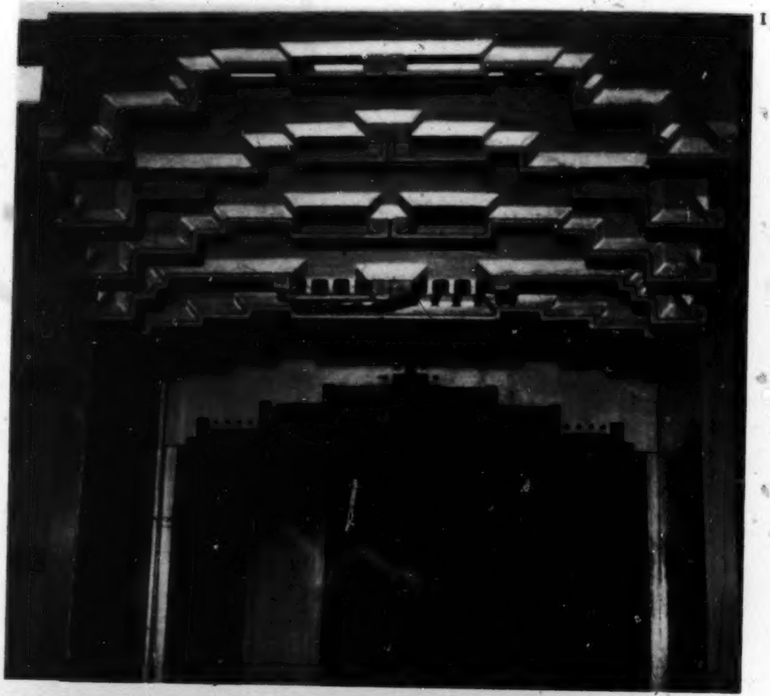
259 Finial in the Chinese Room of the Ingram Street Tearooms, Glasgow, *c.* 1912

159(c) Carving over the door in the Chinese Room of the Ingram Street Tearooms, Glasgow, *c.* 1912

159(a) Cash Desk and Panelling in the Ingram Street Tearooms, *c.* 1901

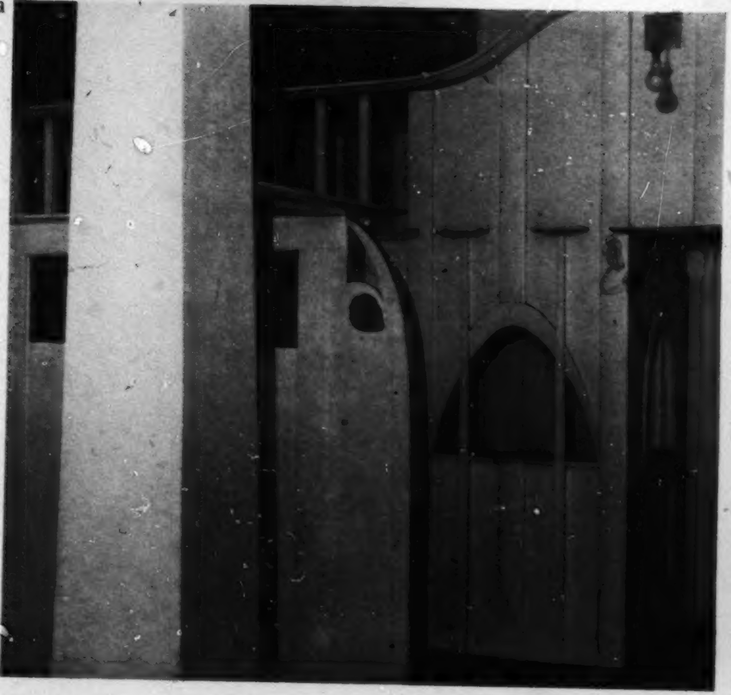
159(b) Door and Lintel in the Cloister Room of the Ingram Street Tearooms, Glasgow, *c.* 1912

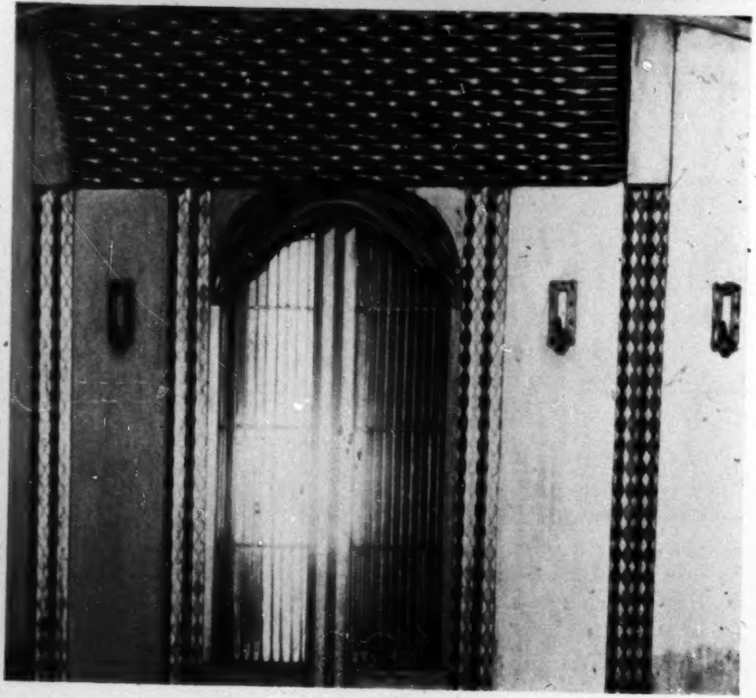




159c

a

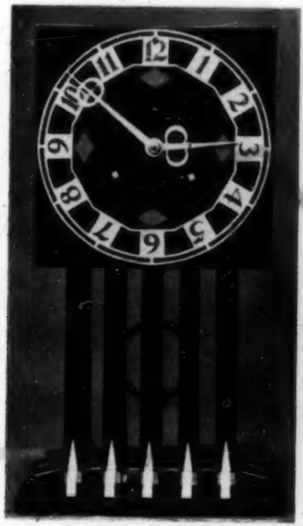




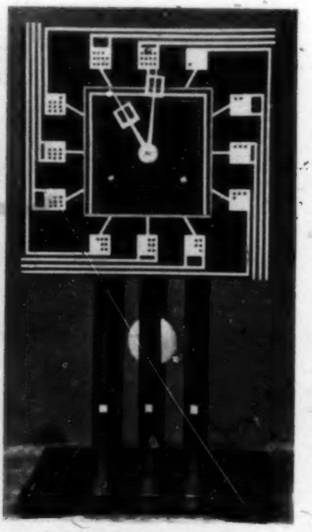
159b

Plate 29

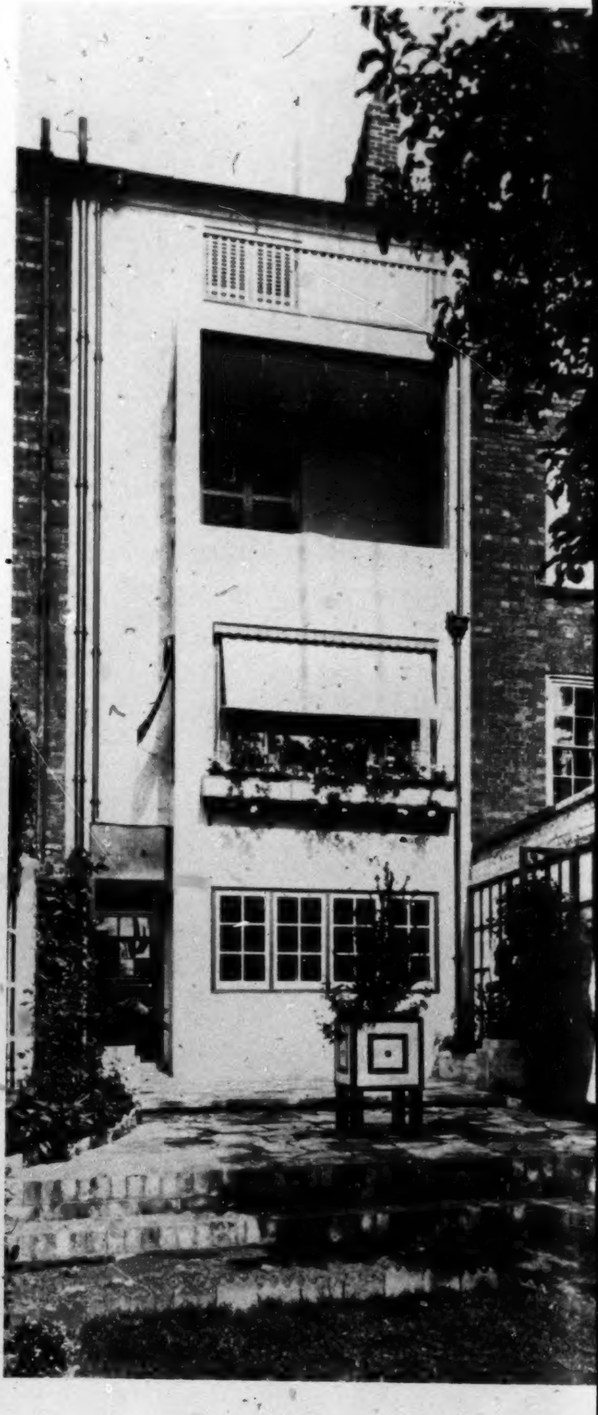
252 Clock with ten columns, 1917-19



275 Clock with six columns and domino figures, 1917-19



171(a) 78 Derngate, Northampton, the Garden Façade, 1916-17



171(b) 78 Derngate, Northampton, the Principal Bedroom, 1916-17

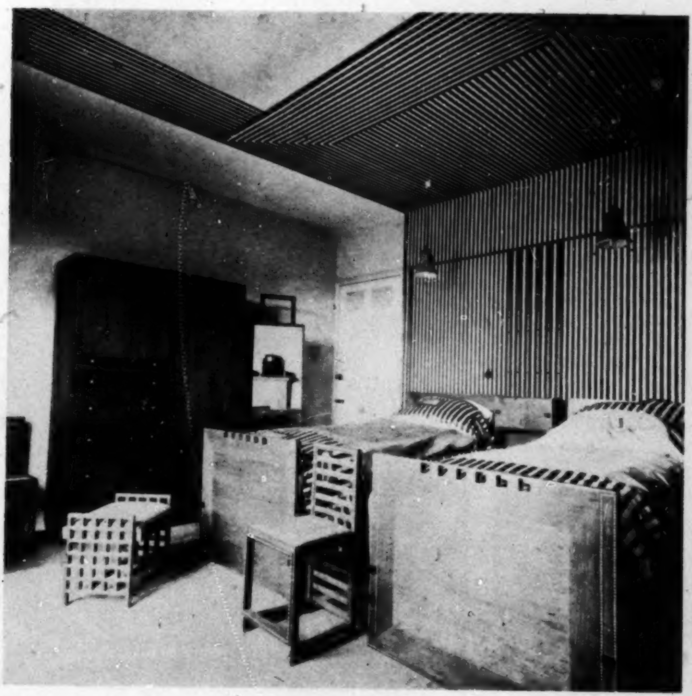
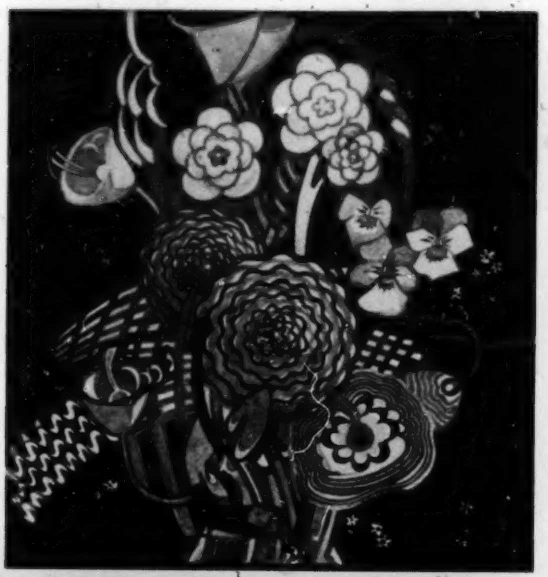


Plate 30

311 A Basket of Flowers, 1916-21
317 Fabric Design: Wave Pattern, 1917-21



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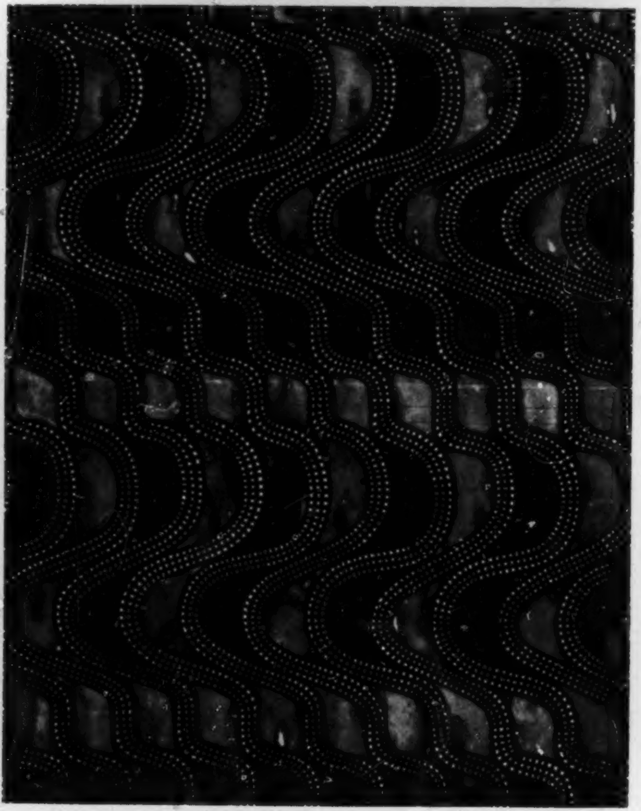

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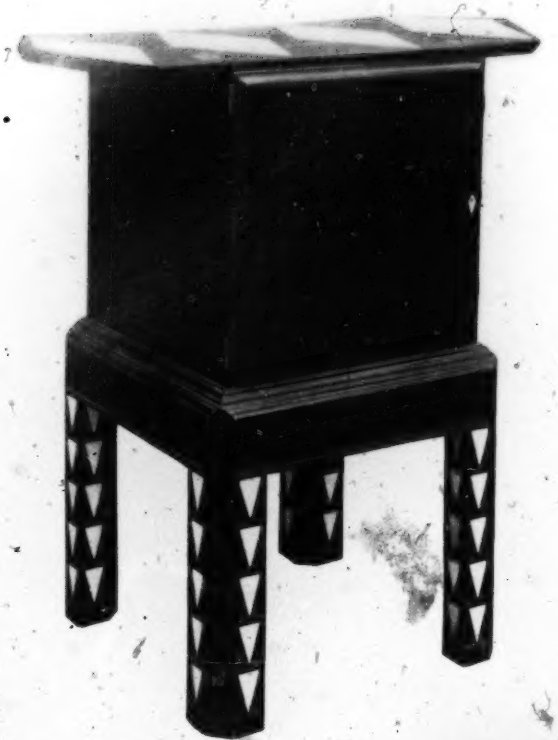
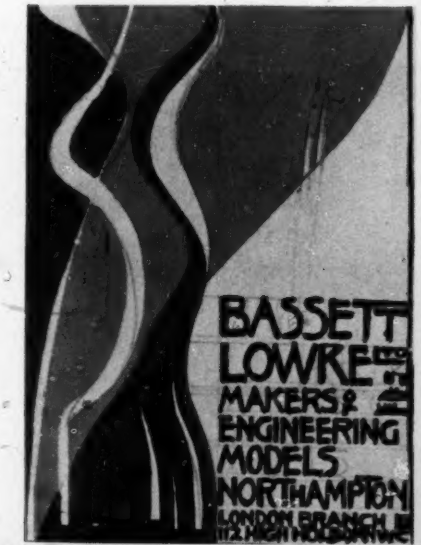
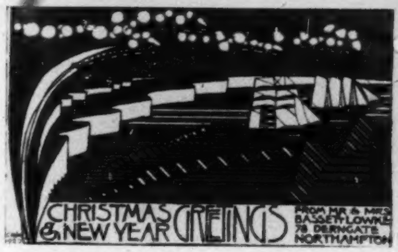


269 Smoker's Cabinet for 78 Derngate, Northampton, 1916-17
304 Design for Advertising Label for Bassett-Lowke Limited, 1918-22



BASSETT
LOWKE LTD
MAKERS OF
ENGINEERING
MODELS
NORTHAMPTON
LONDON BRANCH
112 HIGH HOLBORN WC

306 Christmas Card for Mr and Mrs Bassett-Lowke, 1922



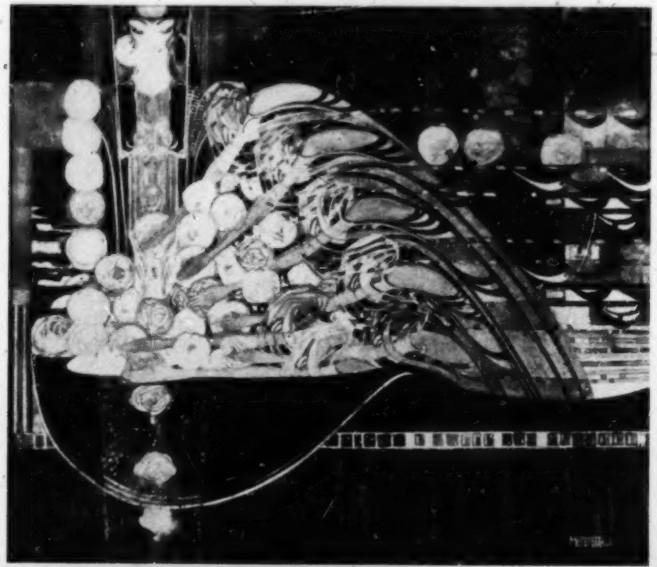
CHRISTMAS & NEW YEAR GREETINGS
FROM MR & MRS BASSETT-LOWKE
78 DERNGATE
NORTHAMPTON

Plate 31

100 *Margaret Macdonald*, La Mort Parfumée, 1921
333 Palm Grove Shadows, 1920-5

334 Mount Alba, 1923-7
341 Fetges, *c.* 1927

100



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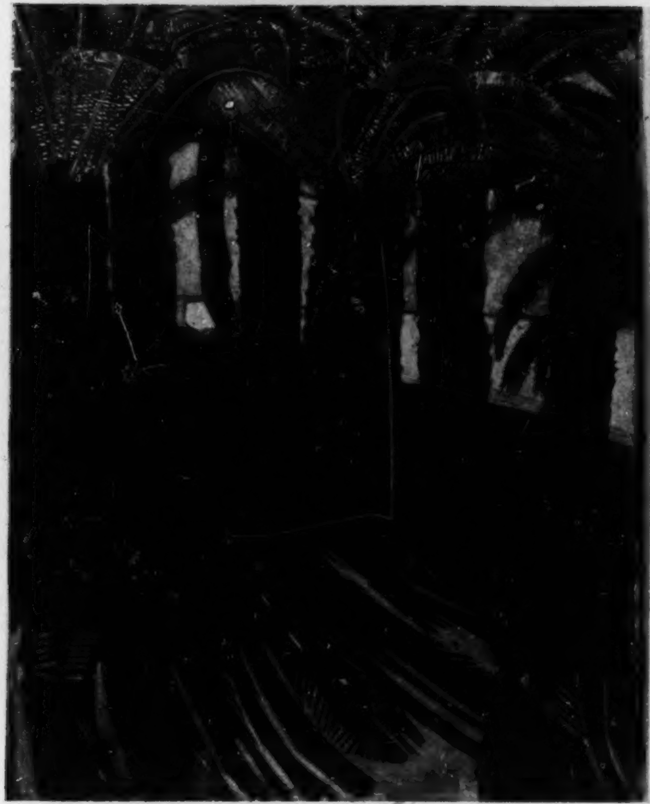
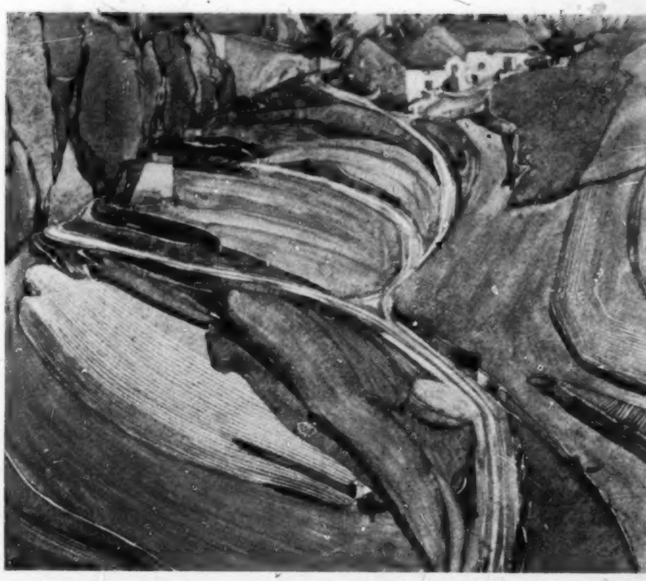




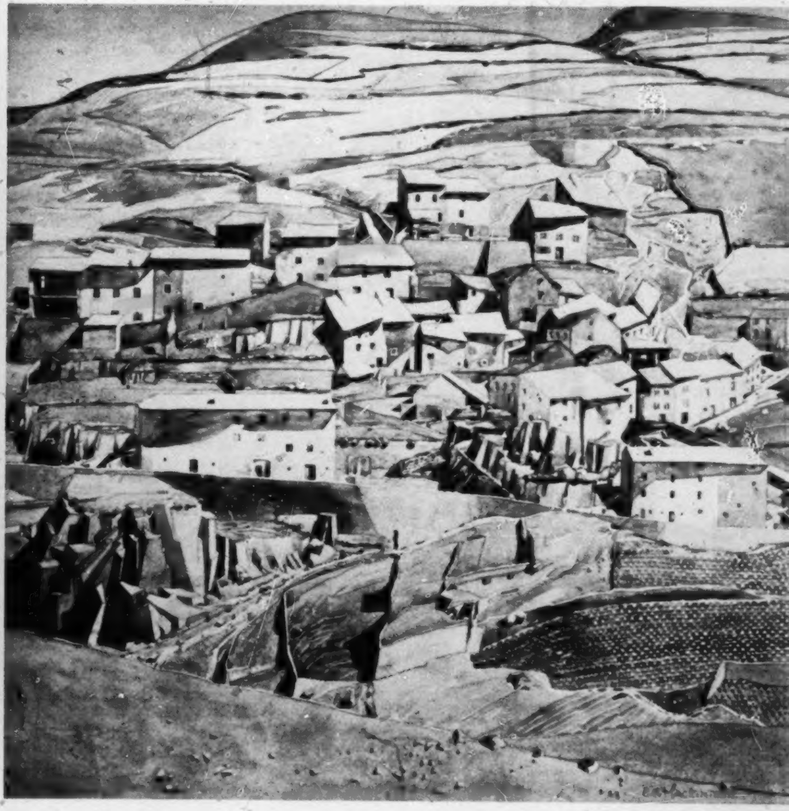


Plate 32

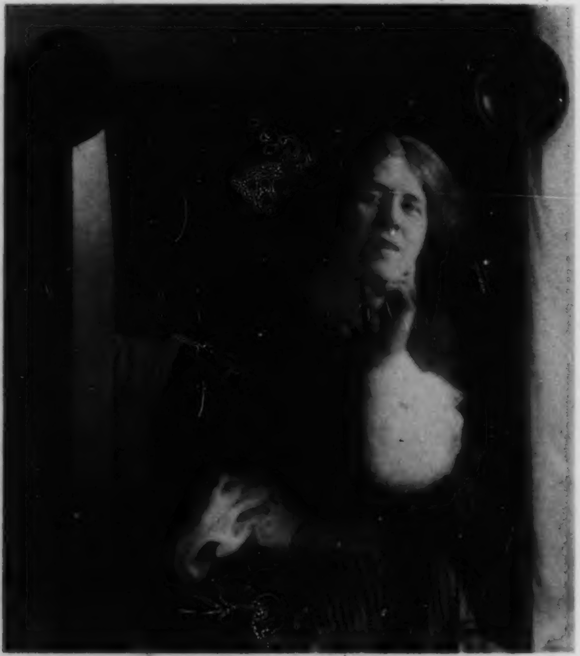
346 Photographs of
(left to right)
Herbert MacNair
Frances Macdonald

Francis H. Newbery
George Walton

William Davidson (above)
Walter W. Blackie
(centre)

Miss Catherine Cranston
Mr and Mrs W. J.
Bassett-Lowke

345 Margaret Macdonald (Mrs Charles Rennie Mackintosh) Photograph by Annan, *c.* 1900-03



350 Charles Rennie Mackintosh, Photograph by E. O. Hoppé, *c.* 1920